

The Ewing Christian College Magazine

Allahabad, U. P., India



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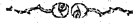
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The Ewing Christian College Magazine, issued three or four times a year, is intended to interest not only the student body but also the alumni and friends. A subscription fee of Re. 1-8-0 is required of all present students. Others pay Rs. 2. The hearty co-operation of students and alumni is earnestly requested.

CONTENTS



	Page.
Careers	1—2
' And one hill lay to the east, and another to the west ' ...	3—4
Physical Education and Athletics	5—6
A Book Information Test	7—8
John Kepler : His Life and Works	9—14
Einstein's Theory—A Popular Account	15—18
War	19—21
Shree Sumitra Nandan Pant and his Poetry	22—24
My Love for Poetry	25—26
A Soliloquy	27—28
The Caste System	28—29
India's National Tongue ? Hindi	30—32
The Place of Co-education in the System of Indian Education ...	33—34
The Defects in the Present System of Education and a Few Remedies	35—38
Notes and News	39—44
<i>Hindi Section</i>	1—17
<i>Urdu Section</i>	1—16

THE

Ewing Christian College Magazine

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Careers

IN years gone by it was an annual feature of farewell celebrations in American High Schools and Colleges for the "Class Prophet" to predict what the future would bring to his class-mates in the way of careers. It was always very amusing to hear these humorous attempts to construct the unknown future on the evidence of the activities and interests of one's fellow students. Many of the predictions were fanciful, or purposely fantastic, but many of them contained a strange element of real insight into character, and oftentimes a feeling of certainty as to how that character would work out in actual reality.

After thirty years it is interesting to look back and to justify some of those predictions of College days. When I meet old College friends and learn about their present achievements I often think back and discover in memory the tendencies and potentialities which I might have appreciated during the period of College friendships. How strange it seems that one should not have been able to recognize the famous surgeons in those young men whose interest in the classes in Biology was so keen. One might have expected that a collector of beetles and butterflies would some day be supplying the Smithsonian Institute Museum from the West

African province to which he has given his life. One might have imagined the future international operations of the budding forester and geologist. The leader of the Debating Society was already setting his face toward a distinguished legal and judicial career. That young man who had such a love for the Spanish language might have been expected to become an authority on the colonial history of Spain and eventually a member of the diplomatic service called upon to exercise his linguistic and historical speciality. A little more thought and imagination should have enabled us to see potential journalists, scholars, travellers, religious leaders, educationists and business executives.

As one looks back all these old friends who have achieved some kind of skill or mastery or leadership are clearly recognized as those who in College days had a speciality; who had some form of individual and personal enthusiasm; who had their favourite subjects; who entered fully into some selected forms of activity; whose peculiar bent supplemented by opportunity and hard work was already selecting and training them for a valuable and satisfying career in life.

I am not suggesting that anything will be gained by indulging in fantastic prophecies about the future career of students now reading in Ewing Christian College, but I do wish to remind you that in these years you have rich opportunities for study and investigation, for reading and for training along the lines of your special abilities and interests. If you will make use of the opportunities of the class-room, the library, the scientific and literary societies, the clubs and associations of this College, and if, while here, you will take some valuable line as your speciality, if you will lay the foundation of interest and mastery, your career will take care of itself.

C. H. R.



“ And one hill lay to the east, and another
to the west ”

WOOSTER has long been known as, “The College on the Hill.” Its buildings are all built of white stone, and because of this and because of its commanding position, it has further gained the name of “The White City on the Hill”. To those who have lived in the midst of great mountains, it would be almost a sacrilege, I suppose, to speak of Wooster as commanding a prospect of any extent by virtue of this “mound of earth” upon which she stands. Yet, to those who have spent four of the best years of life there, who have received their diplomas under the giant elms that overhang the campus, and who face the future, often uncertain in these days, with assurance and courage because they have learned something of life within those walls of white—to the Alumni of the College on the Hill, there are few mountains, or rivers, or seas that hold the same grip upon their hearts. To the past, the present, and the future generations of Wooster, she shall stand like the “Evening Star” of Wordsworth’s very human poem, “Michael”, “the public symbol of the life”, lived and taught and found there. And so, I introduce her to you as, “The College on the Hill”.

And now my scene changes and I carry you across thirteen thousand miles of wide seas and rolling country-side and gigantic mountains to another college and a different prospect. I have bridged the gap between west and east and now at my feet lies, not the fertile farmland of Ohio, but the broad Jumna, running down to her “sangam” with the Ganges. Ah, you will say, now your figure is going to fail you, for Ewing boasts a Banyan tree, but no hill. In reply I will answer that, just as “iron bars do not a prison make”, so many feet of earth and stone, thrown together in a certain fashion and covered with foliage, do not make a hill, at least the kind of a hill that I am talking about. For I have come to see in my two months here that Ewing stands high among the hills of Indian idealism, and throws a light that all of India must one day catch. Not a glaring, brilliant light, perhaps, just as

Wooster's hill is but a mound of earth, but a steady flame that shall grow as India grows, along with many other flames of the same kind which are flickering through the length and breadth of the land. I am not speaking of Western civilization, but of education. I am not, furthermore, speaking of half-way education, but of thorough learning, the result of much travail. I am not speaking to those of you who are only here for your own selfish "advancement in life", as Ruskin puts it, but to those who approach the hill of high Indian idealism humbly, yet fearlessly. To those of you who are here to work, not to play; to climb, not to remain static, to feed the flame burning here, not to smother it. Ewing, too, stands upon a hill.


I have tried to picture two hills for you; two rather insignificant hills thirteen thousand miles apart. On both hills there gleams a light. In essence it is the same light, or rather two flickerings of the same light. Perhaps, if our hills were high enough, and if we knew more about the laws of nature, we might stand on their summits and converse with each other across the reaches of earth. Sadly enough, the keys of space are still held by an unknown hand. And so, we must be content with sending runners to carry the flame from one hill to the other. Now, frankly, I am not much of a runner, as one generally thinks of running, but, with equal frankness, it's as a runner I have come, as a runner that Mr. McAfee came, and Mr. McCorkle, and the host of others who have run the course before us; it is as runners that those who are to follow me will come. So far the course has only been mapped from west to east, but perhaps in the future a double track will be laid and a new light carried westward.

And so, as the third student runner from Wooster, I bring you some living coals from the fire that burns on "College Hill". And I bring you more—the best wishes and the deep respect of the fellows who ran this course before me; the sincere interest of the students of Wooster who have sent me here; and the hope of greater things in the future.

W. FERRY



Physical Education and Athletics

 OUR Department of Physical Education without Mr. Gideon here to direct it is somewhat like a body without a head, but with the co-operation of a large proportion of the staff and the student body the programme is being maintained fairly well. Five afternoons a week between two hundred and fifty and three hundred students are engaged in games of various kinds. All First Year students are expected to participate in games three afternoons a week, and all Second Year students two afternoons a week. With football, volleyball, basketball, badminton and deck tennis going simultaneously each afternoon, our playing fields present a bustling and cheering sight.

For the first time in the experience of most of those connected with the College there is this year a keen interest in boxing. Coupled with this interest on the part of students is our good fortune in having Mr. Cyril Clive, who has had some experience and training in boxing, added to our staff. Mr. Clive is conducting a class in boxing, and we hope to be able before the end of the year to put on a high class exhibition of the manly art of self-defence.

Another innovation is the formation of a badminton team. The E. I. R. Recreation Club challenged us to a match and we accepted without knowing what kind of a team we could present. The call for candidates brought out an abundance of hitherto undiscovered talent, and we think we have the makings of a first rate team. We won all five games against the E. I. R. Club without being seriously extended.

Under the leadership of Shiv Charan Singh, who was elected captain, the football team is having a good season. We lost our first match and

then won five consecutive matches. Recently we have not fared quite so well. The results of matches played to date are as follows :

July 27 Tempest Club	Lost 2-3
July 31 Training College	Won 4-0
Aug. 6 E. I. R. Institute	Won 5-0
Aug. 10 Allahabad Athletic Assn.	Won 2-0
Aug. 12 Horrocks	Won 1-0
Aug. 16 Oriental Club	Won 2-0
Aug. 20 Allahabad Sporting Club	Lost 1-2
Aug. 23 Agricultural Institute	Won 2-1
Aug. 26 A. B. College "B"	Lost 0-1
Aug. 31 K. P. College	Draw 0-0
Sept. 2 A. B. College "A"	Lost 1-2
Sept. 3 A. B. College	Draw 0-0

The "B" football team defeated the Jumna High School 2-1, drew with the Mountaineers 1-1, and lost to the Oriental Club 1-3.


The volleyball team elected Mahmudul Hasan captain. Both he and the members of the team have worked hard to develop a winning combination, and we expect to hear good things of the team. The team has played six matches, winning two, losing one, and being held to a draw in three. Our one defeat was at the hands of the Vikram Club, which holds the Olympic championship of the United Provinces. The results of matches were as follows :

Aug. 13 Manzil Club	Won 2-1
Aug. 29 Manzil Club	Draw 1-1
Sept. 2 Muir Hostel	Won 2-1
Sept. 3 Manzil Club	Draw 1-1
Sept. 5 Vikram Club	Lost 0-2
Sept. 9 Manzil Club	Draw 1-1

On account of the heat the basketball team has not yet been formed, but practice is held regularly. One match has been played, Indians vs. Americans, and resulted in a victory for the latter 23-13.

A Book Information Test

By DR. J. C. MANRY, PH.D.

REAT interest has been shown of late in "General Knowledge Tests." Here is a Test adapted to measure how well informed you are about modern literature in English (including translations). There are twenty-five numbered questions. Credit yourself with 4 points for each correct answer; a perfect score would of course be 100.

1. If the author of *Ode on a Grecian Urn* died by drowning, give his name, but if this is not true, give the title of the book in which Mowgli appears.

2. If Luigi Pirandello is the most recent winner of the Nobel prize for literature, put an X after Question No. 2; if not, name the author of *Peter Pan*.

3. If Ben Jonson lived in Elizabethan England, then who is Sinclair Lewis; but if this statement is false, in what book does Long Silver appear?

4. If book reviewers are always right in their judgment of current books, put an X after No. 4; but if not, who is the author of *The Good Companions*?

5. A play called *Caponsacchi* was made from Byron's poem *The Ring and the Book*. Answer, True or False.

6. If John Buchan is now Lord Tweedsmuir, name the book he has written in connection with King George's Silver Jubilee: if not, who is the author of *Sorrell and Son*?

7. If Mark Twain was the author of *Black Beauty*, who was the author of *Tom Sawyer*? If not, what is the name of the author of *Alice's Adventures in Wonderland*?

8. Which of the Brontes wrote *Wuthering Heights*?

9. Is Becky Sharp in one of Thackeray's novels, and did Jane Eyre write *Pride and Prejudice*?

10. Which of the following books did Anatole France write: *Black Arrow*, *Black Beauty*, *Black Tulip*?

11. "R. L. S." wrote a story for a child and called it *The Sea Cook*. Later he decided to have it published, and left the story for some months at the office of Cassell without either name or address. When he called for it, he was genuinely surprised to learn that Cassells wished to publish it. It is the most popular book for boys in the English language. What is the title of the book?

12. If the French Revolution is the background for *The Count of Monte Cristo*, a book by Victor Hugo, put an X after No. 12; if not, the answer is zero.

13. Sydney Carton was a character in *Nicholas Nickleby* and Little Em'ly was a character in *The Old Curiosity Shop*. If both these things are true, write the name of the author of *The Adventures of Sherlock Holmes*; if only one of these is true, write the name of the author of the two books mentioned in the last sentence. If neither is true, name the author of *The Little Minister*.

14. Did William Beebe write *Twenty Thousand Leagues under the Sea*? If not, who did, and how far under the sea did Beebe go?

15. If Alexandre Dumas was a Frenchman, Thomas Hardy an Englishman, and Washington Irving an American, then who wrote *Moby Dick*?

16. If the same man wrote *Stones of Venice* and *Sesame and Lilies*, name the author of *Now We Are Six*; if not, name the Bengali writer who has received the Nobel prize for literature.

17. If *The School for Scandal* and *Lady Windemere's Fan* were written by the same author, name him; but if this is false, then in what play does Mrs. Malaprop appear?

18. If Byron wrote a narrative poem about a prisoner in Switzerland, who is the present poet laureate of England? If he did not, then who is the best-selling living American author writing novels with a Chinese setting?

19. What novel of the twentieth century has had the greatest sale of all time for the first year after publication? Who is its author?

20. In what language was the novel referred to in 19 originally written?

21. If *Beau Geste* and *Beau Sabreur* are both stories about the Foreign Legion, then who is the author of *Sorrell and Son*; if not, then who wrote *Pilgrim's Progress*?

22. If Isaac D'Israeli was the father of Benjamin Disraeli, then who was the author of *Coningsby*? If not, then who was the first earl of Beaconsfield?

23. What title by Dickens might be an appropriate one for a discussion of economic conditions during the last five years?

24. Which title by Dickens might be appropriately applied to an optimistic forecast of the future?

25. If Shakespeare wrote a tragedy dealing with a legendary British king who went mad, who is the author of *Tom Brown's School Days*? But if not, give the title of Voltaire's masterpiece.

NOTE:—Grateful acknowledgement is made to an article in the *Wilson Bulletin for Librarians*, for the general idea of this test, and for several of the questions.

The answers to most of the questions can be found in the *Oxford Companion to English Literature*.

N.B.—The College Library contains nearly all the works mentioned or referred to. A prize book will be given to the student now enrolled in the College who first turns in to the College Librarian a list of all the books definitely named in the questions or the answers, showing which books are in the Library and which are not.

John Kepler : His Life and Works

(ESSAY READ IN THE PHYSICS STUDENTS'
ASSOCIATION)

JOHN KEPLER was born on the 21st of December, 1571, at Weil in Wurtemberg. His parents seem to have been of fair condition, but by reason, it is said, of his becoming surety for a friend, the father lost all his income and was reduced to keeping a tavern. Young John Kepler was thereupon taken from school and employed as a tavern-boy between the age of nine and ten. He was a sickly lad, subject to violent illness from the cradle, so that many a time his life was despaired of. Later he was sent to a monastic school and thence to the University of Tübingen, where he graduated second on the list. All his connection with astronomy upto this time had been the hearing the Copernican theory expounded in University lectures, and defending it in a college debating society.

Kepler accepted an astronomical lectureship at Graz and made a thorough study of mathematics there. He speedily became a thorough Copernican and as he had a most singularly restless and inquisitive mind, full of appreciation of everything relating to number and magnitude—was a born speculator and thinker just as Mozart was a born musician, or Bidder a born calculator ; he was agitated by questions like these :

Why are there exactly six planets ? Is there any connection between their orbital distances, or between their orbits and the times of describing them ? These things tormented him and he thought about them day and night.

His first discovery about the number and orbits of planets was rather an imaginary one. He hit upon his fanciful regular-solid hypothesis and published his first book in 1597. This book at once brought him into notice and served as an introduction to Tycho and Galileo.

Tycho Brahe was at this time at Prague under the patronage of Emperor Rudolph ; and as he was known to have by far the best planetary

observations of any man living, Kepler wrote to him to know if he might come and examine them so as to perfect his theory.

Tycho immediately replied, "Come, not as a stranger, but as a very welcome friend ; come and share in my observations with such instruments as I have with me, and as a dearly beloved associate "

Tycho offered him the post of his mathematical assistant.

All this time Kepler suffered much from poverty. After much hesitation he applied to Tycho and the latter gladly helped him with money and work. To illustrate Tycho's kindness and generosity, I must read to you a letter written to him by Kepler. It seems that Kepler, on one of his absences from Prague, driven half-mad with poverty and trouble, fell foul of Tycho whom he thought to be behaving badly in money matters to him and his family and wrote him a violent letter full of reproaches and insults. Tycho's secretary replied quietly enough, pointing out the *groundlessness* and ingratitude of the accusation. Kepler repents instantly, and replies :—

"Most Noble Tycho," (these were the words of his letter) "how shall I enumerate or rightly estimate your benefits conferred on me? For two months you have liberally and gratuitously maintained me, and my whole family; you have provided for all my wishes; you have done me every possible kindness; you have communicated to me everything you hold most dear; no one, by word or deed, has intentionally injured me in anything; in short, not to your children, your wife or yourself have you shown more indulgence than to me.

This being so, as I am anxious to put on record, I cannot reflect without consternation that I should have been so given up by God to my own intemperance as to shut my eyes on all these benefits; that, instead of modest and respectful gratitude, I should indulge for three weeks in continual moroseness towards all your family, in headlong passion and the utmost insolence towards yourself, who possess so many claims on my veneration, from your noble family, your extraordinary learning, and distinguished reputation. Whatever I have said or written against the person, the fame, the honour, and the learning of your excellency; or whatever, in any other way, I have injuredly spoken or written (if they admit no other more favourable interpretation), as, to my grief, I have spoken and written many things, and more than I can remember; all and everything I recant, and freely and honestly declare and profess to be groundless, false, and incapable of proof."

In 1601, Kepler was appointed Imperial mathematician to assist Tycho in his calculations.

The Emperor Rudolph did a good piece of work in thus maintaining these two eminent men, but it is quite clear that it was as astrologers that he valued them; and all he cared for in the planetary motion was limited to their supposed effect on his own and his kingdom's destiny. He seems to have been politically a weak and superstitious prince. At that time Tycho was engaged in preparing some tables on planetary motion. These tables Tycho had always regarded as the main work of his life; but he died before they were finished and on his death-bed he entrusted the completion of them to Kepler, who loyally undertook the charge. These tables were published in 1627, under the name of the Rudolphian Tables, because they were dedicated to the memory of Tycho's patron the Emperor Rudolph.

We must now take up the main works of Kepler's life. All the time he had been at Prague, he had been making a serious study of the motion of the planet Mars, analysing minutely Tycho's books of observations, in order to find out, if possible, the true theory of his motion. Aristotle had taught that circular motion was the only perfect and natural motion, and that the heavenly bodies therefore moved in circles. So firmly had this idea become rooted in men's minds, that no one ever seems to have contemplated the possibility of its being false or meaningless. But Kepler found immense difficulty in obtaining the true positions of the planets for long together on Aristotelian theory.

While thinking and pondering for weeks and months over this new dilemma and complication of difficulties, till his brain reeled, an accidental ray of light broke upon him in a way not now intelligible or barely intelligible. Half the extreme breadth intercepted between the circles and the oval was $429/10^5$ of the radius, and he remembered that optical inequality of Mars was about $429/10^5$.

This coincidence, in his own words, woke him out of the sleep; and for some reasons or other impelled him instantly to try making the planet oscillate in the diameter of its epicycle instead of revolve round it—a singular idea, but Copernicus had had a similar idea to explain the motions of Mercury.

Away he started through his calculations again. A long course of work night and day was rewarded by finding that he was now able to hit off the motions better than before; but what a singularly complicated

motion it was ! Could it be expressed no more simply ? Yes, the curve so described by the planet is a comparatively simple one ; it is a special kind of oval—the ellipse. Strange that he had not thought of it before. It was a famous curve, for the Greek geometers had studied it as one of the sections of a cone, but it was not so well known in Kepler's time. The fact that the planets move in it has raised it to the first importance, and it is familiar enough to us now. But did it satisfy the law of speed ? Could the rate of description of areas be uniform with it ? Well, he tried the ellipse and to his inexpressible delight he found that it did satisfy the condition of equable description of areas, if the sun was in one focus.

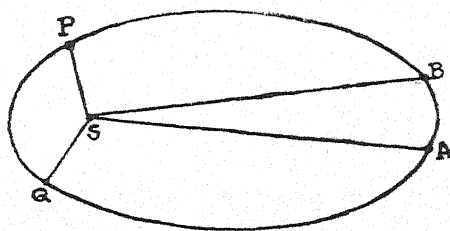
So, moving the planet in a selected ellipse, with the sun in one focus, at a speed given by the equable area description, its position agreed with Tycho's observations within the limits of the error of experiment. Mars was finally conquered, and remains in his prison-house to this day. The orbit was found.

Kepler enunciated the following important laws :—

- (1) Each planet moves in an elliptic orbit with the sun in one of the foci.
- (2) The straight line drawn from the sun to a planet (the planet's "radius vector") sweeps out equal areas in equal times.
- (3) The squares of the periodic times of the planets are to one another as the cubes of their mean distances from the sun.

A Geometrical Proof of Kepler's Second Law.

Kepler's second law asserts that the line drawn from the sun to a planet sweeps out equal areas in equal times, that is, if the times of describing the distances AB and PQ are equal, then the area $SAB = \text{area } PSQ$.



From this we can conclude that the nearer a planet approaches the sun the greater must be its velocity, for if we regard the arcs AB and PQ as being described in a small unit of time, they, being small compared with planet's distance from the sun, may be taken as straight lines. Now if the distances from S to AB be greater than from S to PQ the base PQ must in its turn be greater than the base AB in order that the two triangles may be equal and therefore the velocity at PQ is greater than at AB.

As the earth is nearest the sun at mid-winter, we now see that its velocity at mid-winter is greater than at any other part of its orbit.

Newton showed that Kepler's Third Law was a direct consequence of the law of Universal gravitation which may be enunciated as follows :—

“Every particle in the universe attracts every other particle with a force directly proportional to the mass of each, and inversely proportional to the square of their distance apart.”

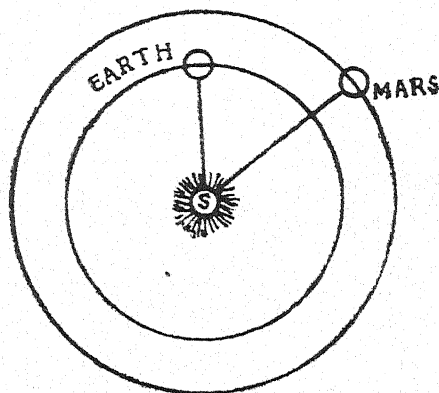
Thus if two particles have masses m and m' and are separated by a distance d , they attract each other with a force proportional to $\frac{mm'}{d^2}$.

We may write this if we please,

$F = \lambda \frac{mm'}{d^2}$, where λ is a constant which is independent of the nature of masses.

Newton's law deals with particles. In questions of astronomy, the heavenly bodies are so far apart that we may look upon them as mere points or regard their masses as concentrated at their centres of gravity.

To deduce Kepler's third law from Newton's law of universal gravitation.



Let M = mass of the Sun.

Let r and r' be the distances of two planets, say Earth and Mars, from the Sun, whose periodic times are T and T' respectively.

Now by the law of gravitation, the attractions of the Sun at distances r and r_1 from the Sun are in the proportion,

$$\frac{M}{r^2} : \frac{M}{r'^2}$$

But the centrifugal acceleration of a body moving in a circle of radius r is given by $f = \frac{4\pi^2 r}{T^2}$

therefore assuming the orbits of the planets to be circular we have

$$\frac{M}{r^2} : \frac{M}{r'^2} :: \frac{4\pi^2 r}{T^2} : \frac{4\pi^2 r'}{T'^2}$$

Multiplying the extremes and the means we get eventually

$$\begin{aligned} \frac{r'}{r^2 T'^2} &= \frac{r}{r'^2 T^2} \\ \therefore T^2 r'^3 &= T'^2 r^3 \\ \therefore \frac{T^2}{T'^2} &= \frac{r^3}{r'^3} \end{aligned}$$

i.e., $T^2 : T'^2 : r^3 : r'^3$,

which is Kepler's third law.

Kepler published his second book in 1609. Rudolph died in 1612 and after his departure Kepler again fell in misery and misfortune. The book in which his third law was published ("On Celestial Harmonies") was dedicated to James of England. In 1620 he had to intervene to protect his mother from being tortured for witchcraft. He accepted a professorship at Linz and from there made a last effort to overcome his poverty by getting the arrears of his salary paid at Prague but was unsuccessful, and contracting brain-fever on a journey, died in November, 1630, in his fifty-ninth year. His body was buried at Ratisbon and a century ago, a proposal was made to erect a marble monument to his memory, but nothing was done. It matters little one way or other whether Germany having almost refused him bread during his life, should a century and a half after his death offer him a stone.

A man of keen inspiration, indomitable perseverance, and uncompromising love of truth, Kepler flooded with light the dark places of Nature and as we look back through the long vista of the history of science, the dim Titanic figure of the old monastic seems to rear itself out of the dull flats around it, pierces with its head the mists that overshadow them, and catches the first gleam of the rising sun,

".....like some iron Peak, by the creator,
Fired with the red glow of the rushing morn."

—KSHUDI RAM SAHA,

II Year Class.

Einstein's Theory—A Popular Account

THE much discussed Theory of Relativity is at present holding the attention of all physicists and mathematicians. This theory, which was formulated in 1905 by Einstein, is one of the boldest and at the same time one of the most significant creations of the human mind.

The theory had its origin in a dilemma. If a man measures the velocity of light from a bright lamp which is stationary, he gets a certain value C . Now let the source move towards the observer with a velocity V . Clearly then the observer will now expect to get a value $C + V$. Experiments, however, show that this time also the velocity is C . Now this is contrary to all laws of mechanics. The historical experiment of Michelson and Morley was performed in 1886 to detect the effect of the earth's motion on the velocity of light. But no effect was observed. Various attempts were made to explain the dilemma.

Lorentz and Fitzgerald suggested that all bodies are shortened in the direction of motion to an extent such that the increase in velocity of the light ray in the above-mentioned experiment is just compensated for, while the length does not change in a direction at right angles to that of motion. Thus the higher the velocity, the greater will be the decrease in its length. But they could not give a theoretical reason for their hypothesis which was so successful in explaining the negative result of Michelson's experiment.

Now Einstein came to clear up the mystery: He takes us behind our present ideas of space, time and matter. He asks us to banish the idea of absolute time altogether. According to him the time interval between any two events is not the same for a number of observers moving with respect to each other. That is, time depends upon the standpoint of the observer describing it. He does not stop at this. He modifies our idea of space in a similar fashion. Thus the space and time intervals which separate two events are not the same for all observers. An illustration will make this point clear. Suppose you run a race of 100 yds. in 11 seconds according to the judges at the race course. Thus the space interval between the event when you left the starting line and the event when you

breasted the tape at the other end, there is a space interval of 100 yards and time interval of 11 seconds. Will an observer watching these events from an aeroplane flying at a speed of 100 miles an hour agree with the judges in the race-course? Common sense says he shall also record the time interval as 11 seconds and the space interval as 100 yards. But Einstein has shown that to him it will appear that you ran a course slightly less than 100 yards and you took more than 11 seconds to complete the course. But these deviations are very small and they become appreciable only when the velocities concerned are very high. Thus a rod of length one foot for a stationary observer will be shorter for an observer moving in the direction of its length with high velocity. We further note that the idea of shape also is relative. Thus a sphere must be flattened in the direction of motion. Thus neither Time nor Space is absolute in itself. But Einstein shows that a blend of the two, the Space-Time continuum is absolute, that is the continuum for any event is the same for any number of observers. He forbids us to draw a line of distinction between Time and Space. Now an event is defined by the three co-ordinates of space. But, then, each event has a time of its own. So that each event has to be defined by four different quantities:—

- | | | |
|------------------------|---|--------------------------------------|
| 1. Behind or In Front. | } | Space-coordinates. |
| 2. Below or Above | | |
| 3. Left or Right | | |
| 4. Before or After | } | Time-coordinate or Fourth Dimension. |

Thus a fourth dimension of Time is as necessary to a body as the three dimensions of space. Thus we have to get rid of the false distinction between the time and the space coordinates.

Einstein does not stop here. He showed mathematically that mass of a body is no more a constant quantity. It increases when the body is in motion. This increase is small for ordinary velocities, but increases rapidly as the velocity approaches that of light, till at last, at the velocity of light, its mass becomes infinite! These postulates are not mere philosophical dreams, but they have actually been verified by accurate experiments, and found to be absolutely correct. A body of mass 10 gms. will double its mass when it begins to move with a velocity 161000 miles a second. Thus a natural outcome of the theory of Relativity is the fact that a velocity greater than that of light namely 186000 miles per second cannot be obtained in practice.

Einstein has extended the idea of Relativity to Newton's Law of Gravitation. Newton's Law is that Bodies attract each other with a force in direct proportion to their masses and in inverse proportion to the square of their distance from each other.

$$\text{Force} = G \cdot \frac{mm'}{r^2}$$

G =gravitation constant, m and m' are masses, r =distance.

Let us examine this law more closely. We have seen that the mass of a body varies with velocity. Now in calculating the force on earth as it moves round the sun, shall we take its mass, the mass at rest or the larger mass it possesses by virtue of its motion? Again the speed is not the same on all points of the elliptical orbit, so that the mass is varying from point to point. Which mass shall we take and which distance, for the distance is also varying? Thus Newton's law in spite of its simple form is ambiguous and far from clear.

Further we know that all bodies falling from a height acquire the same velocity and take the same time in reaching the ground. That is, all bodies experience the same acceleration. If gravitation were a force, it should not produce the same acceleration on different masses, for Newton's Second Law of Motion says that acceleration=Force/Mass. From this, it is easy to see that gravitation is not a force, as Newton thought, but simply a property of space in which bodies move freely.

Einstein thinks that the space-time continuum is curved near matter. Suppose a lead shot is placed at the centre of a concave bowl. Any thing placed near the rim will naturally fall towards the lead shot. Does it mean then, that the shot is exerting a force of attraction on the bodies placed in the bowl? Clearly not. The bodies fall down due to the curvature of the surface. Similarly, our Space-Time is also curved near the earth. A body when left to itself in such a deformed space will not move in a straight line but in a curve. To us, the body appears to fall in a straight line because we are measuring small distances only. Thus the planets move round the sun not because the latter attracts them but because the space near the sun is curved such that a body moving in this space naturally follows the observed path.

In 1845, it was found that planet Mercury showed a slight irregularity in its motion, which could be explained only by changing the exponent in Newton's Law from 2 to 2'0000001612. But the motion of moon does

not allow of even this small alteration. While Einstein's new conception of Gravitation as the property of space, actually demands this irregularity in the motion of Mercury.

As Sir James Jeans says Gravitational forces now disappear leaving nothing but a crumpled continuum.

In passing we note however that the theory of Relativity has in no way dethroned Newton in our practical life. But the discrepancies become clear only when we are dealing with very high velocities.

BHAGWATI PRASAD, M.Sc. B.Sc. (Hons.)



CONFIDENCES

If there is an honour which cannot be obtained by asking, it surely is confidence. No one with the slightest experience of life would ever dream of imparting secrets to one who sought for them.

To receive confidences spontaneously given by those whose integrity is as clear as daylight is, indeed, one of the greatest honours that one human being can confer upon another. Such a trust, where intimate thoughts and feelings are involved, is nothing less than sacred, and by the slightest divulging of such, or the merest hint, a man forfeits his claim to manhood.

False friends are to be shunned at all costs, whereas loyal enemies may conceivably become real friends—and should, on account of their loyalty, be treated with the respect due to uprightness.

“War”

Introduction.

WAR! is the rattle of musketry the bombing of cannons through which the conditions of normal life is disturbed, and everyday activities are thrown out of gear if not suspended ; and the nervous tension of the nations involved is increased. Statesmen wear the mark of anxiety on their faces while sorrow and the sense of tragedy descend on the homes of peaceful families from whom certain members of the family are torn away to gamble with death.

Causes of War.

THE causes of war from the earliest times to the last world catastrophe, is to be found in the great principle, ‘ Might is Right ’. Beneath the veneer of civilization there still exists that foolish understanding, that whenever nations have reasons to disagree over any matter they appeal to the power of the sword. It was in the last war that Germany distinctly stated the principle that, ‘ Necessity Knows No Law ’, we can easily imagine the resolution likely to follow from such a cynical outlook.

The earliest wars have been wars brought about by the lust of conquest such as Alexander the Great and the expansion of the Roman Empire to the limits of the then known world. In those early times too, such petty things as the love intrigue of Helen of Troy might well have shaken the earth with the loud din of battle.

Religious and Political Views of War.

MOREOVER as we come nearer our own times, wars though more terrible than our forefathers could possibly have known them to be, are usually the result of issues of a more serious nature.

(I) Religious, Economical and Political questions leading to hostility and enmity. The famous Thirty Years War in Germany was the outcome

of religious issues between Protestants and Catholics, though ultimately political questions became involved and put the religious question somewhat into the background.

(II) The economic cause that lead to war are generally the scramble for colonies and the search for big markets to serve as a barn for home made products. Germany's desire for colonial expansion was one of the causes of the late war, while Russia's attacks on Turkey in the last century and Empire rivalry in Africa are well known. Another economic cause of war is enmity between nations excited by the erection of laws fixed by merchandise which form barriers and it requires but a spark to set things alight. This spark is easily found in some petty dispute.

Other Reasons i.e. Nationality, Patriotism.

IN addition to the above mentioned causes of war there are many others of a general nature, which apply to all wars whatever their immediate causes may be. In the first place there is the principle of nationality and patriotism. The great unity of man is torn asunder when they are compelled to meet each other in battle. The German, the Frenchman, the Englishman and the last but not the least the Indian, in sheer love of patriotism to their fatherland are political enemies. They frankly distrust one another and begin to pile up armed forces against the day of attack. When even Indians are armed to the teeth and reveal in a sense of natural sufficiency and security that it does not need much to start a war. The history of the past few years has shown that Europe has not yet got rid of this horrible principle. In spite of the vain display of boasting of a war to end war; in spite of the League of Nations and authorities, Europe is armed more than she has ever been and it cannot be very long before a tragedy of war will again spring up, but this time in a much more severe form. Again there are some people like the manufacturers of ammunition in every country who positively benefits by war, and these people do a great deal of agitation and cause a disturbance to deliberately bring nations to a state where war is inevitable, though we mourn its ravages of lament its results.

Conclusion.

THE only remedy for war is conciliation and until the nations can learn to place their trust in the possibilities of such an institution as the League of Nations, war must only then be avoided. They must also be prepared to accept the principle of a compromise to settle a question in

dispute by reason and fair play, instead of resorting to the absurd and highly destructive settlement of War which invariably settles nothing. It is with a sense of great apprehension and alarm, that we hear of the failure of the League of Nations to accomplish anything in the way of rendering nations harmless. God grant that the overflow of peace and goodwill may enter in between men, and that universal and eternal peace will reign the world, as love is the only possible rule of life which can accomplish peace and harmony that the sword and war never can. In our extremity may the Prince of Peace lend us a guiding hand.

"Goodwill henceforth from heaven to men
Begin and never cease."

H. C. TAYLOR.

II Year Science.

A PERSONALITY

WOULD you like to be distinctive,
With a power to attract ?
Well, here's a rule—be simple
And don't attempt to act.

Please don't imitate the manner
Of someone else you've seen,
Nor yet sigh and shrug your shoulders
At the gay thing you have been !

And supposing you're not pretty,
Oh, don't try to be odd,
Eccentricity's no goal for
An honest child of God.

Be at ease, and let the influence
Of your true self and powers
Be wafted without effort like
The breath of summer flowers.

THELMA COOMBS.

Shree Sumitra Pandan Pant and his Poetry

MAN is born in the lap of mother Nature and is gone into the same. But all men have not been gifted with the power of appreciating nature and the power to come in contact with nature. It is the poet and poet alone who finds glimpses of God in the beauty of Nature and loses himself into what is known to be Eternity. It is the poet alone who sinks in sorrow and dances with joy seeing the frowns and smiles of Nature. Nature—the beautiful and ever-changing is a source of ever-present joy and inspiration to the poet as it was to Wordsworth. The Daffodils beside the Ulsawaters, appeared vividly to his inner mind whenever he was in a vacant and pensive mood and thus delighted him. And this is why poets are apt to find “tongues in trees and books in the running brooks.”

The dominating feature of Pant's poetry is Nature. Pant comes from the hill-sides and thus has a very convenient opportunity to study Nature and fortunately for us, from the very morning of his life he has availed himself of that. It is in Nature that he finds the theme of his poetry and it is in the cherbing of birds that he finds his melody.

प्राण तुम ! लघु-लघु गात ।
अधर चंचल-युत पुलकित अंग
चूंमतीं चल-पद चपल-तरंग
चटकतीं कलियां पा भू-भंग
थिरकते तृण-तरु पात ।

In this connexion it should be noted that Pant like Keats has a yearning passion for the Beautiful in life. Like Keats he searches the mighty abstract idea of beauty in everything and loves it in all things. He holds that to see things in their Beauty is to see them in their truth as Keats said,

“Beauty is Truth and Truth is Beauty.”

And that is why Pant's poetry is so much devoted to Nature.

One very important feature of Pant's poetry is what is known to be pictures in poetry. As Shakespeare would deviate from the direct path while saying 'Three Years ago' to

Three winters cold
Have from the forests shook three summers' pride,
Three beauteous springs to yellow autumn turned,
Three April perfumes in their hot Junes burned
Since first I saw you.

So Pant would always deviate from the common path and present his subject-matter in a very attractive and fascinating style. Charming, that indeed is :—

आज मधुवन की उन्मद बात
हिला रे गई पात-सा गात,
मन्द, द्रुम ममर-सा अज्ञात
उमड़ उठता उर में उच्छास ।
नवल मेरे जीवन की डाल
बन गई प्रेम-विहग का वास ।

Though the idea is not very uncommon here but clothed in garbs of beautiful figures it seems to have a note of newness in it. The keen observation of Nature, depicted in these lines adds much to its beauty. This is the efficiency of art. A poet sees what an ordinary man cannot. An ordinary man enters the temple through wooden gates but the poet enters the temple through the gate called Beautiful. An ordinary man plucks a flower to smell and then it withers away but to the poet "The meanest flower that blows can give thoughts that do often lie too deep for tears." This is one of the chief characteristics of Pant's poetry. With his beautiful way of saying he has a keen sight to observe the panorama of human life—a rare gift, indeed.

Pant is not a made poet but a born one as all genuine poets are. He has, besides the above-mentioned qualities, a rare quality which is attributed to all great poets and which a rhetorician would call "Pathetic Fallacy." This point has been looked upon through all ages and in all progressive languages as a very important one. By "Pathetic Fallacy" Ruskin means the modern "Subjective" way of dealing with Nature, that is, our habit of transferring our own mental and emotional states to the things which we contemplate. But this Ruskin pronounces to be a defect. He quotes from Kingsley's "The Sand of Dee" and Keats "The Sea" to

prove his statement. But Ruskin as Hudson has pointed out, himself is not very clear nor consistent in what he says in his criticism of it. But the subjective treatment in Nature is one which perpetually arises. However, Pant's songs in बीणा and गुंजन are abundant with pathetic fallacies and sometimes readers are taken to wipe their eyes in them.

To Browning a poet was the outcome of the combination of philosophy and passion. The note of melancholy which we find in Shelley and Keats—and frankly speaking Pant owes a good deal to the former one for his inspirations—is to be met with in abundance in Pant. But it would be absolutely wrong to hold that Pant holds a pessimistic view of life. Undoubtedly this idea serves to be the leading one in his पल्लव but close students of Pant are aware of this fact that like Keats, the poetry of this earth is never dead to him. In his गुंजन he says,

जग-जीवन में उल्लास मुझे
नव आशा, नव अभिलाष मुझे
× × ×
जीवन-मधु-संचय के उन्मन
करते प्राणों के अलि गुंजन !

Though he sometimes in a fit of emotion has laid down some songs which may lead to a superficial observer to believe him having not transcended the compass of weariness and disappointment but like all true poets Pant has an inexhaustible treasure of "awakening the mind's attention to the lethargy of custom, and directing it to the loveliness and the wonders of the world before us." His poetry is to quote Carlyle, "gifted to discern the god-like mysteries of God's universe." Pant's poems are pilots to human beings. It is the interpretation of life. "No man was ever yet a great poet," says Coleridge, "without being at the same time a profound philosopher." Pant is a poet and a philosopher. But unlike many of the same class he holds an optimistic view of life and sings with perfectest melody in his voice with Longfellow

Life is real, life is earnest.

Pant though quite young in age has attracted notice and received appreciation from every one of his realm. Hindi poetry of to-day is full of sweet and melodiously singing birds but Pant is decidedly the 'Nightingale.'

ANIRUDHA PANDEY,
II Year Arts.

My Love for Poetry

NO one has so far been really successful in defining Poetry. It is like a beautiful object ever escaping from the grasp. It is a thing about which may be said : if you do not ask me I know everything, if you ask me I know nothing. How much we feel its beauty, how much we appreciate its light touches and deep marks ! The very soul seems to be elevated and brought in harmony with all that is good and beautiful in the world. It is like a soft and far-off music which can soothe the most grieved heart. I, for myself seek salvation and consolation there.

It is hard to tell which line in a poem first attracted me but when I sit in loneliness and fly back into the once trodden regions, my whole life seems to be inspired by poetry. It is like a most necessary part of my life. My view on poetry has been broadened and I can enjoy it even in quite diverse objects. I see Taj Mahal and apart from its architectural beauties, I feel to be reading a fine piece of poetry carved in stone. I look at a beautiful painting and it gives me the pleasure of a poetic recitation. In short all fine art is at bottom the same and it can be named poetry.

In the most distressed moments of my life, and in most rapturous moods, I fall back upon my selected poems which bring me to a state of joyous forgetfulness and abnormality of condition sinks down to a natural state. Poetry like a deep ocean is limitless to the inquisitive onlooker. He reads a line and goes into the world of imagination that has no bounds. It takes the reader to a fairyland where there is nothing but beauty and joy.

Many a time I have found myself to be in communion with the mighty poets of old. Shakespeare takes us to the men and women of his own age; he introduces them to us and we enjoy an enviable time in their midst. With Milton we are raised to the heavenly lights. Wordsworth drags us to woods and flowers, to hills and seas and we inhale with him the pure and fresh air of the wide plains. We all sit together for a while in a realm entirely poetic and musical : where birds sing to us and chant the most solemn ditties. Shelley and Keats speak of love and beauty till the air is filled with their cries. Along with them we search their ideal with great passion. Who will not like such a company ! And this company can only be had if we read their works with an open mind. A poet has been said to have put himself in his poems. As we distinguish between one man and

another so can we mark the individuality of poems if we have real taste for them.

Robert Lynd in one of his essays on poetry speaks of its reality : "Poetry is that which reminds us of reality and that we live in a world, not merely twenty-four-hours days, but of great occasions. The function of poetry is to make the life of man more full and real." Thus the higher sense of religion, patriotism, love and honour is created in us by noble poetry.

If we can appreciate the art of poetry and understand its spirit, we need no one else to sit by us and chat of different things, for poetry is our best companion and sincere consolor.

SYED WASIF HUSAIN

II Year Arts



PRAISE

It is often right to criticise
And sometimes right to blame,
But there's a duty we forget,
It may be to our shame.

For many a mind is burdened by
A sense of wasted days
Simply because it never knows
A word of heartening praise.

Now flattery is no use to us,
Nor idle compliment,
But a recognition of real worth
Gives us a real content.

So don't forget to criticise
The foolish for their ways,
Nor yet to blame where blame is due,
But don't forget to praise.

THELMA COOMBS.

A Soliloquy

I AM early I see—does it matter, but? No! for in the meantime I shall let my fancy roam in the privacy of this glorious night—build castles in the air and lodge my still-growing thoughts therein; but make them constant visitors of my soul. And render these pilgrims of the sky an opportunity to enjoy the romance of Ethereal World. Then gaze at these sentinels and pray that they may keep their torches burning till that hour. Fair Lucina's beacons are strong and shall guide "her" lest "she" be made to eddy about in the realms of purposelessness. O' thou mighty Venus do not stare at me with contempt or mock at my state, for, "my ambition is made of sterner stuff." I shall convert every wrong into right and force an alteration upon that countenance.—Langour is not in my heart. But alas, these flickering lamps now fade into dimness apace and no sign of her approach yet. Have I been beguiled? Yes! my soul gives me evidence to it and above all this solemn stillness holds an outstanding proof to it. Were "she" anywhere nigh "her" destination—this our rendezvous, this very atmosphere would have been brushing the path before "her," and announcing the arrival of the Queen of my heart, breathing incense and purging the pestilence now present around me.

It is that cur, I am sure it's him—that wolf in guise—that enemy of my cherishing hope, who calls himself a faithful friend. I hear my inner self telling me, it is him who has played me false.

I have not been betrayed, no—but I have been deceived and deprived of that heaven-sent opportunity to harbour my thoughts, my plans and my ambitions into that dear heart pregnant with true love for this humble soul.

But alack! my train of thoughts is shattered and I shall not endeavour to repair it until such time as I have "acted the elephant" to him who has been the cause of this—my unhappiness—him who feigns to be the model of sincerity and righteousness.

My passions are rising against him—I know I shall get the better of him inspite of all his beefiness. I shall rent open his fleshy coat, I'll smash up the frame of that body of which he is so proud and change the entire geography of his features. Bid him apologise to me for having sought the means of gaining amicability with my Idol under a false pretence. I shall go, nay run with all my strength to accomplish this feat—may God bless me—Amen.

O. DEVA

II Year Arts.

“ The Caste System ”

CASTE is a system, by which the accident of birth determines once for all the whole course of a man's social and domestic relations. Throughout his life, a man must eat, drink and marry, according to the customs of the community to which he belongs.

There are different opinions about its origin and development. But if we should ask an orthodox Hindu, how this caste system originated and developed, he would refer us to the laws of Manu, and other ancient Sanskrit text books.

The distinctive feature of the Indian caste system is that a man must not marry, within his sub-caste group, and must not marry outside his caste group. If a man goes against the customs of his caste group, he is excluded from the caste. When a man is excluded from his caste group, his “Tobacco and water” is said to be stopped. He may not drink from an old caste-fellow's vessels or have a pull at his pipe.

The depressed classes in India form a vast multitude. Their numbers are estimated from sixty to seventy millions. A question that is agitating Hinduism at the present moment is, whether these classes should be counted as Hindus or not. It is quite true that one third of the supposed total Hindu population is not accepted by Hindus, as a part of themselves. They are considered to be of low birth. Here I would like to insert some verses from "The Acts of the Apostles", which will be quite enough to serve our purpose.

Once Peter, the apostle of Lord Jesus Christ fell into a dream. He saw the heaven opened, and a certain vessel descending unto him, in which there were all manner of four-footed beasts of the earth. There came a voice unto him "Rise Peter. kill and eat". Peter answered, "Not so, Lord; for I have not eaten anything, which is common or unclean." The voice spoke to him again, or second time, "What God hath cleaned, that call not thou common". From these verses, we can understand that we have no right to call a thing unclean or untouchable. Therefore this idea of untouchability should be removed from the mind of those people, who suppose themselves of high birth.

The caste system may also be attacked as contrary to the spirit of humanity and incompatible with national life. It is clear that it narrows the circle of human sympathy. Close observers tell us that the caste system is declining nowadays. May it be so! "Amen."

SYED A. MAHDI

1 Year Arts.



India's National Tongue ?

Hindi

INDIA is a nation and therefore it has a national tongue. Amidst all the varieties and differences—physical, racial and religious—it has an underlying unity which permeates throughout. The national ideal of India, its great culture and civilization are in all essentials and to a great degree the same. Every one of us is animated by the same ideal, is proud of the same civilization, and is a lover of the same culture. All our this unity is expressed and realised in and through a common medium of expression.

The greater the number of persons who speak and write this tongue the better for the nourishment and strengthening of this idea of nationhood. But it is always, which can and does admit of no exception by a slow process of evolution that a language attains to such popularity nevertheless it is clear which of the many tongues have the capacity to express and command the national support.

Some hundred years back even the English tongue was not so popular even in Great Britain. It was not uniformly spoken. Scots had their own tongue and not until the time of Chaucer the forms of English language were not settled. Even so late as in 17th century English language of different provinces had different accent as Macaulay points out—"..... His language and pronunciation were such as we should now expect to hear only from the most ignorant clowns.....It was easy to discern from the first words which he spoke, whether he came from Somersetshire or Yorkshire.....due to the broadest accent of his province."

Imagine therefore my friends and critics, that a country which is only ordinary province of this great country in area, which has no great diversity of race and belief, which perhaps except the very earliest times has never been subject of foreign aggression could not have a uniform language until 15th century whose accents differed until 17th and early 18th century.

There is therefore no cause of regret, it is no reason of despair, no meaning in disappointment in our case. For our country, I mean India, perhaps is one of the largest in area and population having variety of climate, racial and religious differences. We had Sanskrit as the vehicle of philosophical and important discourses in the past but the public has to confine their attention to their immediate needs and alongside country patriotism, there was local patriotism. Thus there either primitive local tongues remained or developed. There was no conception of popular nationhood or of democracy in the past. Like Louis XIV every ruler claims, 'I am the State'. And thus in courts some learned men knew Sanskrit and public apathetic and rather ignorant of its bonds of affinity with their fellow-countrymen allowed themselves to forget Sanskrit and used their local tongues.

Indian history is the history of a people marching with a clear cut and definite goal, though that goal was never popularly understood except by the learned, but lost their way in the fury of the storm and dust of the desert. It is throughout with occasional relapses going on to ultimate unity of mankind in an universal brotherhood.

With the exigencies of time, when Sanskrit was popularly obsolete, a new and healthy offspring came. Hindi came to be used during Rajput time but before attaining any splendour Rajput power came to an abrupt and rather unfortunate end. It had to face repeated hindrances by Mohamadan aggressors, it was not still looked on with favour by certain great man e.g. Ramanujacharya. But gradually this was making its headway and its literature was growing rich.

Hindi has no rivals. A whisper comes, it is Urdu. No it is not. Urdu, we may say, represents the working of Mohamadan's mind predominantly—in the popular-mind and in the popular-usage you cannot say it is Hindi or Urdu. Urdu is admittedly mixture of many tongues, but Hindi also has the power of naturalization. Hindi script is obviously the most scientific. In it the letters of alphabet are read what they are written, not so in Urdu and English; you read Alif and write I, you read (bee) you write B.

So also from the point of Literature—A literature which boasts of such great epic writer as Tulsidas, a language which produced a poet of the calibre of Surdas, a tongue which possesses the priceless literary gems of Mirabai is worthy eminently to command the national admiration.

We do claim that Urdu Literature is with some limitations necessarily Hindi literature. It is merely two aspects of the same thing. Gujrati, Bengali, Marathi and others are derived from Sanskrit and Hindi perhaps most

regularly follows Sanskrit rules and is thus affiliated with other Indian tongues. Moreover by common consent Hindi script can be learnt within three weeks, while Urdu script which is admittedly unscientific involves untold difficulties and it will require more time to be learnt. Further Urdu literature as distinguished and separate from Hindi is still in its infancy. For the present we may leave this script controversy for the development of one means brightening of the chance of other.

Our national tongue is Hindi, it has been nourished by Mohammadan Christians and Hindus. Who is the man conversant with the history of Hindi literature that does not know the renowned author of Padmavat—Malik Md. Jaysi. The debt Hindi prose owes to missionary enterprise.

We therefore claim, and I think with justice, that our national tongue is not communal, it has been nourished by men of all the provinces and creeds and all of us should be, and I think are proud of it. We shall be glad if Mahatama's suggestion for a uniform script in all Indian tongues is accepted and that would much advance our cause—We stand for India, and not a part of it, we stand for the nation and not a sect of it. We stand for a national tongue and not for a provincial or sectarian tongue.

RAJ VALLABH OJHA

II Year Arts.



The Place of Co-education in the System of Indian Education

CO-EDUCATION is one of the educational problems on which there is a sharp division of opinions. With some it is an instrument of national and racial decay, while others praise it as the best preparation for life. Really the subject is very interesting.

There have been many vague and wide definitions of education such as 'general culture,' 'systematic instruction,' 'development of character or mental powers' etc. But a less irrelevant and more appropriate definition of education would be 'the making of good citizens'. So, as education is a preparation for the full life of a citizen, boys and girls should be trained and educated for a common goal under surroundings common to both. There is then no good sense in the system of education which adheres to the segregation of boys and girls, for, 'both the sexes have to be trained to live the life of common fellowship to which each sex may contribute its special gifts.' Boys and girls, when they go out of their colleges, live the common life of citizens. So it is good if education of boys and girls is imparted together so as to enable them to associate with one another for a common result.

"A well-conducted co-educational school can afford natural opportunities for the healthy interplay of the qualities of both sexes, so that when they go out into the wider world of practical life, then there would be none of the danger which arises out of novelty, mutual attraction, lack of practice of self control in the actual presence of the opposite sex, gained in the routine of daily life at School or College."

It is the experience of many teachers, who have been imparting education in co-educational institutions that girls educated in such institutions, would, as a rule, have greater powers of observation, initiative and power of arriving at an independent judgement than girls educated in girls' schools, because of their association with boys.

Undoubtedly reading together, boys and girls can gain much by the mutual interchange of ideas and experience and to tell you the truth—it is more advantageous for girls because a boy's life 'was frequently broader,

fuller and more advantageous.' Co-education teaches both—boys and girls—to be more self-controlled in their conduct towards one another. Co-education enables the male student in his adolescent stage to behave himself with greater etiquette in and outside the class-rooms in the presence of female students and creates in him respect for females; whereas the female student learns to overcome undue shyness and prepares herself for the battles of life with courage and determination. Then she can no longer be 'like the dumb driven cattle' but acts 'like a hero in the strife.'

Co-education prevents unnecessary duplication of educational institutions, the equipment and the cost of maintenance of which would involve very considerable expenditure if parallel institutions are to be started for the sexes. It is obvious that a poor country like India can hardly afford to duplicate a Medical or Engineering College for giving education to men and women separately. So at a time, when India is passing through economic depression, co-education seems to be the only possible solution of the problem of women's education.

In addition to these advantages, there are some other factors which support staunchly the system of co-education in India. The number of girls taking to higher studies in most localities is at present very small and it would be very uneconomical, as I have already said previously, to open separate girls' schools and colleges.

In spite of the co-instruction given to boys and girls there should be some difference also, *viz.*, the inclusion of needle work, cookery and housewifery for girls and a different form of manual work for boys and different sets of physical exercises for boys and girls. And when there is a sufficient number of girls in a school or college a lady physical instructor should be provided. They should be given free opportunities to meet in Literary societies and various other activities. Both women and men teachers should teach the mixed classes.

But 'the business of education should not be to inspire women to compete with men, but to encourage each to excel in his or her own specific tasks.'

So we can conclude that co education is beneficial for various reasons and should be encouraged a great deal.

AMAR NARAYAN SINHA,
1 Year Arts.

The defects in the present system of education and a few remedies

IN these days of keen competition, it can be said without the least fear of contradiction, that along with many social disabilities and political grievances the lack of a beneficial system of education, has also had its due share in rendering us Indians, a set of indolent and worthless members of human society. These drawbacks in our educational system are manifold.

In foreign countries like America, the study of each and every subject is not compulsory to all. They are at liberty to select subjects to their choice. The educated parents of the country shrewdly observe the tastes and tendencies of their children and guide them in a way so as to develop their natural tastes and talents. In India, however, there is no such advantage nor arrangement. The study of a particular subject, for which we have little or no aptitude, is a troublesome affair. Instances of men of extraordinarily brilliant mental faculties, much adapted to mathematics and science but having no taste for literature are not rare. They cannot utilise their blessed faculties to good ends on account of the burden of extra subjects that must be imposed upon them.

Secondly, there is unfortunately a tendency to put every child in an educational institution no matter whether he has any aptitude for such education or not. Any person who is destined to be a carpenter, and whose faculties are designed accordingly, cannot, as a matter of fact, flourish as a mathematician, scientist or a philosopher. So it is advisable that tastes and tendencies of children should be thoroughly scrutinized and they should be settled in a vocation for which they have natural inclination. For instance, if a child is constitutionally robust but mentally infirm, he should be trained in the arts of a wrestler, gymnasium and in various other exercises which may serve to develop his physique.

As already mentioned the struggle for existence nowadays is very keen and to some extent complex. Every individual is straining his nerves

either consciously or unconsciously to beat his co-worker in the hard race of life. The tendency to steer clear through the journey of life along with the growing population of the country has resulted in rendering all departments over-congested and there is little or no room for fresh candidates. To crown all, fresh graduates are still coming with increased rapidity to swell the number of the unemployed, already swollen to a stupendous magnitude. So if some effective change is not brought about, there is every possibility of the problem of general unemployment growing more and more serious and perplexing. In this connection no satisfactory and advantageous reform can be effected without the introduction of commercial education in high schools and colleges on a still larger scale. Our benign government and some of the foremost leaders of the community, have been awakened to the idea of introduction of commerce and economics in colleges and attempts have been made in this direction, but sources of the income of Indians being limited, every individual is not in a position to enjoy a college career and thus avail himself of the opportunity. So in order to place the commercial education within easy reach of the poor, it is advisable that it should be extended to high schools.

To add to these impediments, the present system of education has not, by now, proved successful in the goal of imparting a practical knowledge of things. We are concerned merely with theories which have made us all theoretical men. Even the science students who are supposed to possess a practical bias, have been found unfit to demonstrate even ordinary experiments or construct a thing after their own plan. This lack of practical efficiency has tended to suppress our ambitions, has undermined our self-confidence and self-reliance in the absence of which, we get no incentive and no enlivening stimulus to awaken our sleeping and dormant faculties. The result is that at the end of our educational career, we find ourselves utterly helpless in life.

The absence of practical knowledge is, in more than one way, fatal to our country's interest. Nowadays, there is an atmosphere of inanition, pervading our educated community. Their necessities and requirements are considerably increased. This extravagance is nothing short of a sin that we perpetrate without any scruple on our part. These ever increasing necessities not only involve us into speedy ruin and final destruction, but also serve to make us indifferent to our country's interest. In the absence of practical spirit, these ever increasing so-called necessities are no less than a curse to us, because they make us entirely dependent upon other nations for the fulfilment of our ever increasing demands. Our training

DEFECTS IN THE PRESENT SYSTEM OF EDUCATION 37

is not such that it can assist us in new inventions so that we may manufacture things of our daily use and necessity.

Moreover, the education being costly, is not accessible to the poor peasantry, the three-fourths of the population of India. India being a poverty-stricken country requires a less expensive education for her material amelioration and advancement. It is a matter of deep regret and disappointment that our benevolent government is somewhat indifferent to this aspect of education. In foreign countries like America and England, there are numerous free institutions run by their respective governments. They spend on education more than on any other department. But our poor country is poorly provided in this respect. So long as the education is not rendered less expensive with establishment of free institutions throughout the length and breadth of the country, the idea of satisfactory intellectual advancement in a poverty-stricken country like India, will remain an unrealised dream for ever.

Above all, the present educational system has given a deathblow to the growth of our ancestral occupations. Students after their educational career, grow averse to the customs and amenities of a rural life. In the luxurious atmosphere of colleges, their working faculties are impaired and they cannot take to their traditional vocations which generally require hard physical labour.

There is also another inconvenience. In India, a clerk drawing Rs. 15 a month is held in greater esteem by our educated brethren than a carpenter earning Rs. 30 per month. This tendency has induced students to prefer offices even with insufficient salaries. But not being able to make both ends meet together by that small amount. They have to engage themselves in private tuitions with the result that on account of excessive brain work, their health breaks down and the rest of their life becomes a dull concern to them.

Over and above, the instruction through the medium of English, a foreign tongue, is one of the most serious drawbacks for us. While our brethren of West engage themselves in science speculation and researches, in the same age, we people of East, remain learning and getting up by heart the charming phrases of English language in order to follow the lectures of professors. So for facility's sake the introduction of vernacular medium will be more advantageous.

In the end, I should be permitted to add, that in order to build the destiny of India and to free her from the relentless chains of servitude, a

purely national education is needed. We should be educated in a way so as to have fellow feeling and sympathy for one another. We should be given an education that may teach us to feel for our country and countrymen wherever they may be. Our education should be such as may make us think in the terms of nation, may make us calculate how a particular thing will benefit us individually, but what it means for the nation as a whole. Unless national education is not placed in the forefront of the programme of our government and so long as the mind of our educated community is not saturated with pure and genuine national impulses, the future of India will continue to be as dark as it had so far been.

BANSH RAJ TEWARI

1 Year Science.

MAKING-UP ONE'S MIND

Some persons seem to be quite incapable of making up their minds on any subject whatever. Though irresolution is not a vice, it is perhaps even more irritating, and he who could suggest some effective remedy for this trying defect would deserve everlasting gratitude.

Vacillation indicates either an absence of principle or of backbone, and in matters of the mind, where excessive doubt is displayed, the incapacity for decision one way or the other is tantamount to being on a rudderless ship at the mercy of winds and waves.

Whatever we may choose to do, let us not flounder, or degrade ourselves for want of the courage necessary to make a resolve and abide by it.

NOTES & NEWS

We extend a hearty welcome to all who have swelled the numbers of the college-family this year. May the life here prove to be one of unprecedented happiness, fruitful and rich in experience.

A bright band of quite a few have joined the staff this July. There is Mr. Ram M.Sc. in the Chemistry department. Mr. Clive, of the Biology department, has already endeared himself to the boxers of the college.

Mr. Bhagawati Prasad of course is not new to us. He knows that there is always a warm place in E. C. C. for him. And so is Mr. Srivastava who has come to help us only temporarily in the history department. Mr. Hamidulla is the third "old boy" who has stepped in to help us when we were stranded. Though last yet not the least, we rejoice to have Mr. Ferry, the second Bill after the first one from Wooster. We draw the attention of our readers to an article of his in this issue.

Finally we want to assure Dr. & Mrs. Eakins of our great joy and appreciation to have them in our midst. Mrs. Eakins is helping in the office and taking a Scripture class and Dr. Eakins is teaching English besides two Bible classes.

"Uncle Jim" and his wife have already endeared themselves to one and all by their contagious hilarity, religious fervour and deep interest in every thing and person. We are perfectly confident that we shall profit immensely by their selfless labour of love.

We all have had our turns of "going under the weather" but Mr. Chatterjee has had the worst of it, causing great anxiety to his family and to all of us. We are glad that he is up and about again.

We have had rather good news of Mr. Bose from Calcutta. He can sit up by himself and enjoy his books. Occasionally he goes to the table for his meals. Recently the principal visited him in his Calcutta home and though a little worse for a touch of influenza, Mr. Bose looked much better. We hope that from day to day he will gain strength and be his normal self soon.

Mr. MacAfee, we understand, is happy to be back home specially to his mother and brother who are progressing well.

We are sincerely happy and congratulate Mr. Ghosh that his book "An Early History of Kausambi" has been so well reviewed by eminent scholars abroad. Dr. Keith of Scotland writes to Mr. Ghosh, "It is interesting

to note how much information you have been able to collect and utilise—" Historians and professors both foreign and Indian have spoken very highly of this original piece of work of our colleague. We congratulate him.

The college owes Dr. Manry a heavy debt of gratitude for the yeoman service he has rendered to the college library for these last two months. He has cleared, classified, arranged, catalogued and what not with the shelves, the books, the almirabs. The Library is a better place for all his labours. Students and staff should show their gratitude for this labour of love by flocking to the library more. We draw the attention of all the students of the college to the prize that Dr. Manry has offered for the solution of the Book Information Test.

Student-life is coming back to the normal tenure after the hectic days of the "elections." The several organisations are busy with their programmes.

Inter-Examination Results 1935

No. of names sent in	...	...	277
Compartmental	...	...	2
Total	...	...	279
No. who actually appeared	...	...	276
No. who passed	...	...	175
No. who failed	...	...	101
Percentage of passes	...	...	63.4 per cent.
No. who failed in one subject	...	...	30
No. who failed in two subjects	...	...	44
No. who failed in three subjects	...	...	24
No. who failed in four subjects	...	...	3

No. of failures.		Percentage of Passes.	No. of failures.		Percentage of Passes
English	41	85	Logic	4	87½
Persian	2	94	Mathematics	13	74
Sanskrit	nil	100	Geography	6	85
Urdu	1	98	Civics	9	83
Hindi	1	97½	Physics	46	66
History	5	91	Chemistry	34	75.4
Economics	15	85	Biology	25	71

Statistics

31ST AUGUST 1935.

NOTES & NEWS

41

	Hindus.	Moslems.	Christians.	Jews.	Sikhs.	Jains.	No religion.	Totals.
I Arts	98	46	6	1			1	152
I Science	141	19	5	1	1	2		169
II Arts	77	53	3					133
II Science	118	23	8		1	3		153
II Sp.	2	2						4
Totals	436	143	22	2	2	5	1	611

The Great Three

[Within the last two years, two of our Science students Balkrishna Jha and Anand Swarup Gupta had topped the lists but this is the first time when an Arts student has performed the feat.]

J. C. Mathur

J. C. Mathur has won us an unprecedented honour. Indeed, he kept winning honours for us throughout his College career and won an honour—the greatest of them all—as he went out of it.

He passed his H. S. Examination from Khurja. It need scarcely be said that he was, as ever, a brilliant student in his school. Under his father's disciplined and educated guidance, he had developed a taste for English literature which till now persists to be his greatest interest. When quite young, he had won a number of elocution prizes and trophies. In the H. S. Examination he came out in 1st division with distinction in English—a thing that singled him out of the fourteen thousand. But that bigoted antithesis of English—Mathematics—prevented him from winning a scholarship.

His career of two years with us has been a very fruitful one. When in first year, he was rather irregular on account of a protracted illness that lasted almost for the whole session. He, therefore, missed his Janvier Scholarship. But when the next year he came with refreshed vigour and renewed ardour, it took only a month or two for him to win back his first position in the class which proved to be the first position in the province in the final examination.

He was equally interested in literary extra curricular pursuits. He was our best speaker and one of our best essayists. Together with S. Sanyal, he won the shield at Lucknow Inter-College Debate. In All-India Inter-College Debate at K. P. College he was declared to be the best speaker. Despite these outstanding honours, he won a host of similar prizes. He was a regular contributor to the College Magazine—both in Hindi and English.

His "Our sweetest songs are those that tell of saddest thoughts" and "A Study of Pant" were exquisite pieces of literature and among the best ever printed in the Magazine.

Yet what was best of Mathur was not his interest in literature or his speech-making. His best was in his nature—in the smile that always danced on his lips and that innocent jollity that beamed through his eyes and that attitude of modest humility that he kept towards his friends. Anger was not known to him. There was something of gay seriousness about him born of the profundity of knowledge.

Such was Mathur with us—learned and pure and simple. We wish him to remain so ever—an example of sincere perseverance and humility. May God bless him with success in every walk of life, he happens to tread.

Hari Krishna

Hari Krishna—small as the name is yet great are the acquirements of the man who goes by this name. He belongs to the category of those shy gems among the human beings—which are of 'so pure' and 'serene a ray' that even the 'darkest' and the most 'unfathomed' caves of the 'ocean' of shyness, fail to observe his true merit. His shyness and modesty border upon diffidence. But they unquestionably enhance his worth and fetch for him a popular respect.

He stood fifth in the High School Examination 1932-33 from the Government High School, Banda, and it was very long before many people came to know of his high distinction. He joined the Philadelphia Hostel in the beginning. Notwithstanding the fact that he hailed from a fairly rich family, he made it a point always to abstain from an ostentatious living. Simplicity is his keynote and Abandonment his ideal. Nor many a people know that he was in the habit of giving away his scholarship to his needy friends—and if it is not a rumour, he intends to continue this benevolent practice even now.

He was indisputably the best student of his class and won the Janvier Scholarship for being the best student in science in the year 1933-34. His achievements are finally crowned when he passes the Board's Intermediate Examination in the First Division with distinction in Chemistry and Mathematics and almost loses tragically the First position by *one* mark only.

He was the president of the Chemical Society during the Session 1934-35, and was the Captain of the General Knowledge Team. His activities were thus multifarious and varied.

A sincere and laborious worker—a very intelligent student, and an extremely simple and unostentatious man, Mr. Hari Krishna affords an ideal for many a student. He has joined the Allahabad University and we wish him every success in his new career.

N. Chakrawarti.

Nabendu Chakrawarti came to us from Colonel Brown's Cambridge School, Dehradun. Not having offered Physics for his Senior Cambridge, what tremendous amount of labour he must have put in to reach up the class, can well be conceived. And then to the agreeable surprise of us all, he was amongst the first four in order of merit. In his second year, he brushed up the other of his subjects and none could decisively say that he was not the best of the lot. He was a wonder in as much as he was greatly interested both in English and Mathematics. He had an elegant style of his own.

In the Final Examination, he secured first class with distinctions in Mathematics and Chemistry and above all stood as high as ninth in the whole province.

He was a smart nimble boy and a good sportsman—a rare paradox of health and learning. His interests were wide. He is a good violinist and a good singer. His information was all round. He had imbibed fully well the European discipline and culture in which he worked for eight years. Smiling as he always was, he will be equally missed in the class and on the playground.

We share his honour and wish him similar success in all the tests he is put to throughout the whole span of his life.



हिन्दी-विभाग

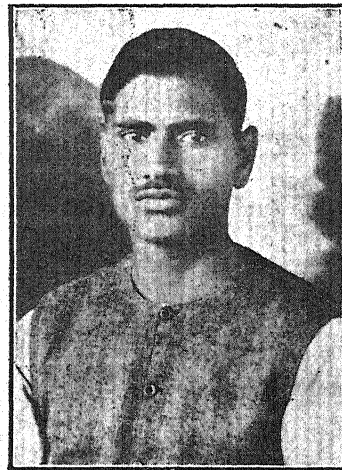
सम्पादक

रामलखन शुक्ल एम०ए०

राजबल्लभ ओझा 'मृदुल'

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[!!!]



राजबल्लभ ओझा 'मृदुल'

(१)

चिर-निद्रा में सो जाने को कब किसका आह्वान हुआ !
उठो पथिक सन्ध्या हो आई कब यह जग को भान हुआ !!
मिट्टी में मिलने वालों को मिट्टी की परवाह यहाँ,
दौलत फ़ानी है इस जग में फिर दौलत की चाह यहाँ !!!

(२)

(२)

बागों में जाकर माली ने खिले फूल सब तोड़ लिया !
चम्पा जूही 'औ' अनार की कलियों का मुँह मोड़ दिया !!
हमने देखा जग ने देखा भरी निगाहों से देखा—
दो दिन की दुनिया ने देखा 'अह' रूप ने भी देखा !!!

(३)

हुआ प्रकोप महामारी का घर सब का श्मशान हुआ !
पड़ा अकाल स्वर्ण-नगरी में पूरा नगर बीरान हुआ !!
भाई ने न बहन को देखा माँ न पुत्र को लख पाई—
चिता जला अरमान जले सब जनता कुछ न परख पाई !!!

(४)

मृत्यु हुई यदि ऐसी जग में तो जीना क्या मर जाना !
समय दुर्ग पर शोश झुका कर टेक अरे क्या टर जाना !!
उठो बढ़ो आगे को देखो किसने कितना त्याग किया—
माँ की छाती शीतल करने में किसने क्या भाग लिया !!!

(५)

नभ के सूने वक्षस्थल से किसकी आती आह सखे—
खींच मुझे बरबस ले जाती उसी ओर वह आह सखे !!
सागर को गिरती लहरों से आँसू के क्यों कण छलके—
जाग गई वे बीतीं बातें भीग गई अलसित पलकें !!

(६)

अन्धकार हो अन्धकार था मस्ती का सूनापन था—
गरज रहे थे बादल नभ में बरस रहे थे ? विष कन था !!
विष का घूँट पिलाकर पीकर हिन्दू-मुस्लिम दीवाने—
बढ़े जा रहे थे विनष्ट पथ पर वे कायर मनमाने !!!

(३)

(७)

उसी देश में एक तपस्वी बैठा था कुछ मन मारे—
लय-सीमा विहीन मुख-कृति पर केश-पाश फैले सारे !
सहसा उठा यज्ञ का धूँवाँ सफल हुई कुटिया सारी—
अन्तरिक्ष से चमक पड़ी जीवन ज्योत्सना जगमग प्यारी !!!

(८)

अलख जगाए मदमस्ती में अन्धकार को चीर बढ़ा—
वर्बरता पर नश्वरता की भेंट चढ़ाने वीर बढ़ा !
जड़ से चेतन तप को प्रतिमा चमक पड़ी सब के आगे—
तारक-खचित हृदय की छाया झलक पड़ी सब के आगे !!!

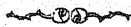
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छाया एक तरल द्रव की है बन विषाद की है रेखा—
जग के अमल-मुकुर में किसने आत्म रूप अपना देखा !
चमक पड़ी सदियों की सोई विमल भावना भभक पड़ी !!
मुक्ति-ज्वाल की जलती ज्वाला धूँ धूँ कर रे ललक पड़ी !!!

* * * * *

जै गणेश को जै गणेश की बोल उठी सारी जनता—
कर सकता है कौन जगत में जै गणेश की अब समता !!

(अपूर्ण)



‘सौन्दर्य’

[रामधारी सिंह]

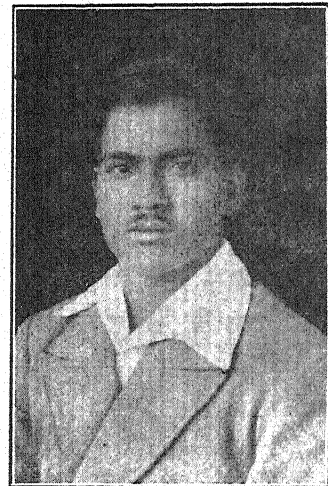
(द्वितीय वर्ष कला)

आ नन्द ही मानव जीवन
 का चरम लक्ष्य है।

 मनुष्यों की यह प्रबल
 अभिलाषा रहती है कि

हमको अटल, अखण्ड और अनन्त सुख
 मिले। यह आनन्द इसी लोक तक
 सीमित न हो प्रत्युत परलोक में भी
 हम इसका अनुभव कर सकें।
 दार्शनिकों ने आनन्द प्राप्त करने के
 बहुत से साधनों का निर्देश किया है।
 यदि इन साधनों में सौन्दर्य को सर्वोच्च
 स्थान दिया जाय तो कोई अत्युक्ति न
 होगी। क्योंकि यद्यपि देखने में आनन्द
 और सौन्दर्य दो भिन्न भिन्न वस्तुयें
 हैं किन्तु यदि ध्यानपूर्वक विचार
 किया जाय तो ज्ञात होगा कि दोनों के
 उद्देश्य और प्रभाव प्रायः एक से हैं।
 दोनों का एक दूसरे से अभिन्न सम्बन्ध
 है।

सौन्दर्य है क्या? रुचि वैचित्र्य
 तथा देशगत भेद के कारण सौन्दर्य



रामधारी सिंह

के माप-दण्ड में विभिन्नता पाई जाती
 है। जो वस्तु एक के लिये सुन्दर है
 वह दूसरे के लिये कुरूपा प्रतीत हो
 सकती है। भारतीयों की दृष्टि में
 श्यामवर्ण केश और श्याम नेत्र सुन्दरता
 के लक्षण हैं। योरोप निवासी कंचन
 वर्ण केश और नीलवर्ण नेत्रों पर मुग्ध
 हैं। चीन निवासी छोटे पैरों और

चपटी नाकों का ही सौन्दर्य की पराकाष्ठा समझते हैं। नीचो सुन्दरी अपने जिस सौन्दर्य पर गर्व करती है उसको हम घृणा की दृष्टि से देखते हैं। अतएव सौन्दर्य का एक सार्वभौमिक स्वरूप निश्चित करना असम्भव है। महाकवि कीटस् ने सत्य ही को सौन्दर्य माना है। एमरसन के विचार से "सौन्दर्य वह वस्तु है जिसकी अधीनता में रह कर बुद्धि संसार का अध्ययन करना चाहती है।" अथवा "सौन्दर्य बाल-हृदय के लिये नाविक है।" जो वस्तु अपने रूप अथवा गुण से अपनी ओर आकर्षित कर लेती है; जिस पदार्थ के ध्यान से हृद्-कली मुकुलावस्था को प्राप्त होती है तथा जिसके सरस आघात से अपूर्व आनन्द का आभास होता है वही वस्तु सुन्दर है और उसमें सौन्दर्य का निवास है। सामान्यतः हम सौन्दर्य को नेत्र ही का विषय समझते हैं किन्तु इसका सम्बन्ध प्रायः सभी ज्ञानेन्द्रियों से है। नेत्रों के द्वारा हम किसी दृश्य अथवा चित्र के दृश्य का अवलोकन करते हैं। कानों की सहायता से हम संगीत के सौन्दर्य का मधुपान करते हैं; नाक के द्वारा गन्ध-सौन्दर्य तथा त्वचा के द्वारा कामल स्पर्श-सुख का अनुभव करते हैं; और जिह्वा हमें सरस वस्तुओं के सौन्दर्य का रसास्वादन कराती है।

सुन्दरता का अर्थ आडम्बर, अधिक सजावट, शृङ्गार अथवा विचित्रता नहीं है। यह आवश्यक नहीं है कि आडम्बर-पूर्ण सजावट आनन्द वृद्धि का साधन हो। कभी कभी तो वह वस्तु को, और भी कुरन्निपूर्ण बना देती है। रीति काल के कवियों ने अपनी कविताओं को अलंकारों से भूषित करके सुन्दर बनाने की चेष्टा की थी किन्तु परिणाम विपरीत ही हुआ। असल में, "जहां विवेक है वहीं सुन्दरता है; जहां संयम है वहीं सुन्दरता है; जहां उच्च भाव है वहीं सुन्दरता है।" एमरसन का कथन है, "सुन्दर वही वस्तु है जिसमें सरलता है, जो आडम्बरहीन है; जिसका अन्त उसी में पूर्ण रूप से हो जाता है; जिसका सम्बन्ध सभी वस्तुओं से है तथा जो अनेक पूर्णताओं का साधन है।"

सौन्दर्य का अनुभव दो प्रकार से किया जा सकता है। (१) नेत्रों द्वारा (२) बुद्धि द्वारा। जिस सौन्दर्य का अनुभव नेत्रों द्वारा होता है उसको रूप सौन्दर्य और जिसका अनुभव बुद्धि द्वारा होता है उसको गुण सौन्दर्य कहते हैं। इन दोनों प्रकार के सौन्दर्यों का प्रभाव हृदय पर पड़ता है जहाँ से आनन्द का उद्गार होता है। जब हम किसी नदी को देखते हैं तो सर्व प्रथम हमारे नेत्र, नदी का निरीक्षण करके

उसके रूप सौन्दर्य का अनुभव करते हैं। फिर बुद्धि में ये विचार उत्पन्न होते हैं कि यह नदी व्यापार वृद्धि के लिये अत्यन्त उपयोगी है; इसके तटस्थ नगरों में इसका जल पीने के काम आता है और सिंचाई के लिये इसका पानी बहुत आवश्यक है इत्यादि। नदी की उपयोगिता के यही सब विचार उसके गुण-सौन्दर्य हैं !

रूप-सौन्दर्य की अपेक्षा गुण सौन्दर्य अधिक पूज्य है। क्योंकि गुण सौन्दर्य-विहीन वस्तु रूप-सौन्दर्य-युक्त होने पर भी त्याज्य है और इसके विपरीत गुण-सौन्दर्य-युक्त वस्तु रूप-सौन्दर्य-विहीन होने पर भी ग्राह्य है। सर्प देखने में सुन्दर होता है किन्तु उसका कोई अपनाता नहीं। अफ्रोम का पुष्प मुकुलित होने पर गुलाब के फूल को अपेक्षा कम सुन्दर नहीं होता फिर भी हम उससे घृणा करते हैं। क्यों ? इसी लिये कि उसमें गुण-सौन्दर्य नहीं है। कितने महान पुरुष हो गये हैं जिनका स्वरूप सुन्दर न था तब भी हम उनकी श्रद्धा करते हैं। उनके गुणों ने ही हम लोगों के हृदय पर अपना अधिकार स्थापित कर लिया है। हम सीता, सावित्री और मीरा आदि गुण सुन्दरियों को मैतका, रम्भा और उर्वशी आदि रूप सुन्दरियों की अपेक्षा आदर की दृष्टि से देखते हैं। ऐसा क्यों होता

है ? इसी लिये कि गुण-सौन्दर्य के आगे रूप सौन्दर्य का मूल्य बहुत ही कम है।

सृष्टि का सौन्दर्य आत्मा को सौन्दर्य-पिपासा को शान्त करने का साधन है। सृष्टि के एक एक कण में सौन्दर्य विद्यमान है। प्रकृति का एक एक दृश्य हृदय को मोहित कर लेने की शक्ति रखता है। आकाश, पर्वत, वृक्ष और प्राणिवर्ग अपनी आकृति रंग और गति से मानव-हृदय को अपनी ओर आकर्षित करते हैं। ऐसा कौन व्यक्ति होगा जो कि नदी की थिरकती चाल से, पक्षियों की कलकल ध्वनि से, ऊषा की रक्तवर्ण आभा से, श्यामवर्ण मेघों के गर्भीर गर्जन से, इन्द्रधनुष के रंग-विरंगे पन से, तथा पूर्णिमा की चन्द्र-ज्योत्सना से मुग्ध न हो जायगा ? महा कवि वर्दसवर्थ ने लिखा है “ हम लोग ईश्वरप्रदत्त उस शक्ति को जो कि सौन्दर्योपासना के लिये प्राप्त हुई है व्यर्थ खो रहे हैं। हम लोगों में प्राकृतिक सौन्दर्य का अनुभव और रसास्वादन करने की शक्ति ही शेष नहीं रह गई है। चन्द्र की किरणों से आच्छादित समुद्र जल में, सेते हुये पुष्पों की भाँति शान्त हवा में तथा अन्य प्राकृतिक सौन्दर्यों में हमारे लिये कोई आकर्षण नहीं। हे भगवान् ! यह अच्छा था यदि मैं ईसाई न होकर मूर्तिपूजक होता

क्योंकि उस दशा में देवताओं के रूप में प्रकृति की उपासना करने में तो समर्थ होता ।' प्रकृति में वह सौन्दर्य है, वह आकर्षण है, वह माधुर्य है जोकि वर्डस्वर्थ ऐसे भावुक हृदयों को अपना धर्म भी छोड़ने के लिये बाध्य कर सकता है। गरजती हुई समुद्र-तरंगों को हिमाच्छादित पर्वत-शिखरों को तथा प्रकृति के रंग विरंगेपन को देखकर हमें ईश्वर के महत्व और कला-चातुर्य का बोध होता है। एक सुन्दर पुष्प मुग्ध हो सकता है। वृक्ष के सभी पत्र भूमिसात हो सकते हैं; किंतु प्रकृति का सौन्दर्य तो सर्वव्यापी और सर्वकालीन है।

मनुष्य ही क्या, सभी प्राणियों में सौन्दर्योपासना की भावना विद्यमान है। भौंरा कमल पर, पतंग दीप-शिखा पर और मृग वीणा की ध्वनि पर मुग्ध है। मनुष्य तो इस गुण में पराकाष्ठा तक पहुँच गया है। पाषाण काल ही से जब कि वे कानन ही में निवास करते थे, शिकार ही पर अपना जीवन व्यतीत करते थे तभी उनमें यह भावना विद्यमान थी। इस सौन्दर्य-भावना ही ने सभ्यता के विकास को अवश्यम्भावी कर दिया। सौन्दर्य तथा उपयोगिता का ध्यान रख कर उन लोगों ने कन्दराओं के स्थान पर छोटे छोटे घर, फिर बड़े बड़े गृह बनाये और इसी प्रकार उन्नति करते करते विशाल भवनों

तथा अट्टालिकाओं की नींव पड़ी। इसी भावना से प्रेरित होकर मनुष्य पत्थर के भड़े हथियारों के स्थान पर तोप और मशीनगन तय्यार करने में समर्थ हुये। इसी भावना ने उनको वल्कल-वस्त्र के स्थान पर रेशमी-वस्त्र प्रयोग करने के लिये प्रेरित किया। इस प्रकार मानव-सभ्यता के विकास का बहुत कुछ श्रेय सौन्दर्य ही का है। इसके अतिरिक्त सौन्दर्य मानव-हृदय को आनन्द प्रदान करता है जो कि जीवन का अन्तिम उद्देश्य है। सौन्दर्य के बिना जीवन का फीका हो जाना अवश्यम्भावी है।

सुन्दरता कला की जननी है। जिस कौशल के द्वारा किसी वस्तु में सौन्दर्य और उपयोगिता का आभास होता है वही कला है। कला में सौन्दर्य का अस्तित्व तो है ही, उपयोगिता को भी गुण-सौन्दर्य अथवा भाव-सौन्दर्य की संज्ञा दे सकते हैं। इस प्रकार कला सुन्दरता का दूसरा नाम मात्र है। मानव समाज के विकास और सुधार में कला का कितना हाथ है यह तो सभी में प्रकट है। कला का यह मुख्य कर्तव्य है कि वह मानव-समाज की पहलियों पर प्रकाश डाले और उनको सुलझाने को चेष्टा करे। कला का प्रत्येक कार्य संसार के संक्षिप्त स्वरूप का

प्रदर्शन मात्र है। कला में सौन्दर्य भाव से युक्त मनुष्य के द्वारा, प्रकृति लघुरूप में अपने सौन्दर्य को प्रकट करती है।

सौन्दर्य का सदाचार से धनिष्ठ सम्बन्ध है। किंतु कुछ लोग ऐसे भी होते हैं जिनका विचार है कि “ हम सौन्दर्य के पुजारी हैं चाहे वह सदाचार युक्त हो अथवा दुराचारयुक्त। हम लोगों का उद्देश्य केवल सौन्दर्योपासना है चाहे हम उसको मन्दिर में करें अथवा वेश्या-गृह में, चाहे तुलसी के ग्रन्थों द्वारा करें अथवा विहारी के दोहों द्वारा, चाहे भक्ति-भाव से करें अथवा रति भाव से। हम तो सौन्दर्य का रसास्वादन करना चाहते हैं हमें विवेक-बन्धन की क्या आवश्यकता ? ” किंतु ऐसा सौन्दर्य सदा आपत्तिजनक है। वह मनुष्य को आपत्ति और पतन के गर्त में गिराता है। क्या ऐसी सौन्दर्योपासना से अनंत सुख मिल सकता है ? मद्यपान, वेश्यागमन, काम चेषा आदि आनंद प्रदान करने में समर्थ हो सकेंगी ? क्या इनके प्रयोग से मनुष्य का स्वास्थ्य ठीक रह सकता है ? कदापि नहीं। फिर ऐसे सौन्दर्य की आवश्यकता ही क्या है ? क्यों न सदाचारयुक्त सौन्दर्य का रसास्वादन किया जाय जो कि आनंद की खान है।

ऐसे विचार के व्यक्ति जो कि सदाचार के सौन्दर्य पथ में बाधक समझते हैं सुंदरता का दुरुपयोग करते हैं। सौन्दर्य को यह कुत्सित रूप देने का श्रेय तो न मुख्य कारणों का है। प्रथम हमारी संस्कृति ही ऐसी हो गई है, जन्मकाल ही से हम में ऐसे संस्कार भर दिये गये हैं कि हम सौन्दर्य के असली स्वरूप को समझने में असमर्थ हैं। अतएव वही कार्य करने पर तत्पर हो जाते हैं जिससे क्षणिक सुख प्राप्त हो चाहे उसका परिणाम भयंकर ही क्यों न हो। दूसरे, हमारे संस्कारों पर वर्तमान शिक्षा प्रणाली का बहुत बुरा प्रभाव पड़ा है। कभी वह समय था जब विद्यार्थी आश्रम में रह कर प्रकृति की गोद में विद्याध्ययन करते थे। प्रकृति के नग्न सौन्दर्य का निरीक्षण करके वे सुंदरता के स्वरूप को भली भांति समझ लेते थे। किंतु आजकल की परिस्थितियाँ विस्कुल भिन्न हैं। हम विलासितापूर्वक पाले जाकर विशाल भवनों में विलासितापूर्वक विद्यार्थी जीवन का आनंद उठाते हैं। हमारी रहन सहन चाल ढाल यहाँ तक कि हमारा वायुमण्डल भी विलासिता पूर्ण हो गया है। जिससे हम सौन्दर्य का प्रयोग आनंद के लिये नहीं प्रत्युत विलास भावना के उद्गार के लिये करते

हैं। तीसरे, रीति काल के कवियों ने भी हमारी भावनाओं पर बुरा असर डाला है। उन लोगों ने प्राकृतिक सौंदर्य का वर्णन हम लोगों को प्रकृति रूप का साक्षात् कराने के लिये नहीं किया है बल्कि भावों के उद्गार के लिये। उनकी कविताओं का प्रभाव ऐसा पड़ गया है कि काले मेघों की घनघोर घटा को देख कर हमारा मन मयूर आनंद में नर्तन नहीं करने लगता है प्रत्युत हमें किसी सुंदरी की स्मृति हो आती है और हम उसके वियोग में वेदना से व्यथित हो जाते हैं। इसी प्रकार जब कभी हम प्राकृतिक दृश्यों पर दृष्टि डालते हैं हममें आनंद की भावना का उतना उद्गार नहीं होता जितना विलासितापूर्ण भावनाओं का !

यदि हम सौंदर्य का सदुपयोग करते हैं, तो यह दिव्य और अलौकिक आनंद का साधन है, किंतु इसके विपरीत यदि दुरुपयोग करते हैं तो यह हमको अधःपतन की ओर अग्रसर करता है। अतएव हमको यह उचित ही नहीं, परमावश्यक है कि विवेक की कसौटी पर कस लेने के पश्चात् ही सौंदर्य का उपभोग करें। विवेक और सदाचार के द्वारा अपने दूषित वायुमण्डल को पवित्र बना देना अनिवार्य है, जिससे भविष्य सुन्दर हो सके और प्राकृतिक सौन्दर्य का समुचित रसपान कर सके। प्राकृतिक-सौन्दर्य के दिव्यालोक में 'सत्यं-शिवं-सुन्दरं' का अनुपमेय-आदर्श निहित है, इसी उच्चतम ध्येय तक पहुँचना मनुष्य मात्र का कर्तव्य है।

श्री सुमित्रानन्दन पन्त का दिव्यालोक

[श्री० अनिरुद्ध पाण्डेय 'व्यथित']

वियोगी होगा पहला-कवि, आह से निकला होगा गान ;

उमड़ कर आँखों से चुपचाप वही होगी कविता अनजान !

हिन्दी के कल्पना-गगन के नवल- रत्न श्रीयुत पंत जी ने कवि और धवल स्वर्णिम तारिकावलियों के श्रेष्ठ कविता के जिस सम्बन्ध की ओर

उपर्युक्त पंक्तियों में संकेत किया है, वह वास्तव में कवि और कविता के अद्भुत सम्बन्ध का एक बहुत ही सरस और सुन्दर विश्लेषण है। प्राकृतिक सौंदर्य के मृदुल सुषमा को निहार कर मनुष्य के हृदय में उस सौंदर्य के विधायक की सत्ता में अटल भक्ति की उद्भावना हुई और वह उस प्राकृतिक सुषमा में अपना सब कुछ भूल कर तन्मय हो गया। विकास क्रम से तन्मयता की भावना के पश्चात् उस अलौकिक सुषमा-विधायक के साहचर्य की वृत्ति प्रबल हो उठी। किंतु नाना प्रकार की चेष्टाओं के पश्चात् भी उस सत्ता की अस्पष्ट झलक भी नहीं दृष्टिगत हुई। अतः मानव-हृदय वेदना का साकार रूप धारण कर उन्मत्त हो उठा। प्राकृतिक-सौंदर्य की वह सुषमा रह-रह कर, वेदना-पूर्ण हृदय के विस्मृतिपट पर उस अलौकिक 'विधायक' की स्मृति उपस्थित कर उस वियोगाहत हृदय को विह्वल कर देती थी। विह्वलता को प्रचुरता की मात्रा को कम करने के लिए मनुष्य के पर-उपकार-साधन-रत नेत्रों ने उसकी सहायता की। कल-कल स्वर में वेदना-पूर्ण हृदय से ध्वन्यात्मक, सरस राग-पूर्ण निर्झरिणी निकल पड़ी। वैभव की मरीचिका में मत्त जग ने उस निर्झरिणी

की संज्ञा 'कविता' तथा उसके नायक की संज्ञा 'कवि' दे दी। सुकुमार कवि के पंक्तियों का भी सार-तत्त्व यही है। कवि की निम्नलिखित पंक्तियों से भी यही ध्वनि प्रतिध्वनित होती है—

कभी उर में अगणित मृदु भाव
कूँजते हैं विहगों से हाय !
अरुण कलियों से कोमल-घाव
कभी खुल पड़ते हैं असहाय !

और कवि इन भावों की प्रचुरता से घबड़ा उठता है, विह्वल हो उठता है तथा चीत्कार कर उठता है—

हाय किसके उर में
उतारूँ अपने उर का भार !
किसे अब दूँ उपहार
गूँथ यह अश्रु-कणों का हार !!

वियोगो और सौन्दर्योपासक होना कवि के लिए नितान्त आवश्यक है। यही तो कविता के आलम्बन हैं। कवि उपवन को अपने कोमल सरस-ध्वनि से गुंजित करती हुई विहग-वालिKA से प्रार्थना करता है—

सिखा दो ना, हे मधुप-कुमारि !
मुझे अपने भी मीठे-गान,
कुसुम के चुने कटोरों से
करा दो ना, कुछ-कुछ मधुपान ।

प्रकृति-प्रेयसि से भी उसने कहा है—

नव वसन्त ऋतु में आओ,
नव कलियों के विकसाओ;

कवि की प्रार्थना स्वोक्त भी हुई है—

आज शिशु के कवि को अनजान
मिल गया अपना गान ।

खोल कलियों ने उर के द्वार
दे दिया उसको छवि का देश;

बजा भौरों ने मधु के तार
कह दिये भेद भरे सन्देश ।

कवि पक्षियों के कलरव का इतना
सुन्दर अनुकरण करता है कि उसे अपने
गान और कलरव में सादृश्य दृष्टिगोचर
होता है और वह पूछ बैठता है—

विजन वन में तुमने सुकुमारि,

कहाँ प्राया यह मेरा गान ?

मुझे लौटा दो, विहग-कुमारि

सजल मेरे सोने का गान ।

प्राकृतिक सुषमा में तन्मय हो कर
कवि ने विहगावलियों के स्वर में स्वर
तो मिलाया ही है, कवि ने वाह्य प्रकृति
का चित्रण भी अत्यन्त ही सुन्दर किया
है। देखिये, रात्रि की नीरवता में कवि
के सुकुमार हृदय को निमंत्रित करती
हुई शशि-बाला पेड़ों की ओट से उसे
देर रही है—

दूर उन खेतों के उस पार,

जहाँ तक गई नील-झंकार,

छिपा छाया-वन में सुकुमार

स्वर्ग की परियों का संसार;

वहीं उन पेड़ों में अज्ञात

चांद का है चांदी का वास ।

‘एकतारा’ और ‘नौका-विहार’ में
पंत की प्रतिभा पूर्णरूपेण विकसित हुई
है। पंत बालकपन से ही प्रकृति की गोद
में खेले हैं और यही कारण है कि
‘छाया’ ऐसे निर्जीवि पदार्थ का-सा
सुन्दर चित्रण हिन्दी में कम है—

कौन-कौन तुम परहित-वसना,

म्लान-मना भूपतिता-सो,

बात-हता-विच्छिन्न-लता-सी,

रति श्रान्ता ब्रज-वनिता-सी ?

× × ×

कहो कौन तुम दमयन्ती-सी

इस तरु के नीचे सोई ?

हाय तुम्हें भी त्याग गया क्या

अलि ! नल-सा निष्ठुर कोई ?

× × ×

विजन निशा में किन्तु गलं

तुम लगती हो फिर तरुवर के ।...

पंत के वाह्य-प्रकृति वर्णन में कुछ
अन्तर प्रकृति-वर्णन का सम्मिश्रण
रहता है और यह सम्मिश्रण सोने में
सुगन्ध का काम करता है। पंत प्रकृति
के उपासक हैं, प्रकृति का आभास अपने
हृदय में लाकर इन्होंने हिन्दी का महान
उपकार किया है ।

कवि को वियोगजन्य विषयों में प्रेम भी है। प्रेम की अभिव्यंजना रुढ़िवाद के चक्कर में पड़ा हुआ मनुष्य सुन्दर-से-सुन्दर होने पर भी उतना सुन्दर और सम्यक् नहीं कर सकता, जितना स्वतंत्रता का सरस पुजारी कल्पना के सुन्दर विमान पर चढ़ विहगावलियों के स्वर में स्वर मिला कर शून्य आकाश की ओर जाता हुआ सुकुमार कवि। यही कारण है कि प्रीति में जो प्रेम-प्रतिष्ठा हुई है, वह हिन्दी में अन्यत्र नहीं।

प्रेम का व्यापार विचित्र होता है और इसकी रोति निराली। प्रिय जितना ही दूर जाता है, यह उतना ही बढ़ता जाता है। 'पानो पी घर पूछिबो' की कहावत यहाँ भी चरितार्थ होती है। प्रेम का मूल्य है, वेदना और वेदना का हृदय। हृदय देकर यहाँ पर लौटाया नहीं जा सकता—

पाणि ! कोमल पाणि ! निज बन्धूक की
मृदु हथेली में सरल मेरा हृदय,
भूल से यदि ले लिया था, तो मुझे
क्यों न वह लौटा दिया तुमने पुनः ?

पर हृदय कंगाल है। उसे इस आशा का परित्याग कर देना चाहिए। वियोगी के विकलता में सर्वत्र दुःख का ही साम्राज्य दृष्टिगोचर होता है। अतः—

कौन दोषी है ? यही तो न्याय है !
वह मधुप विंध कर तड़पता है उधर
दग्ध-चातक तरसता है, विश्व का
नियम है, यह रो, अभागे हृदय रो !

वर्तमान कविता-प्रगति की तरह पंत जी भी हिन्दी में निराशा को लेकर अवतरित हुए। 'पल्लव' में निराशा का प्रचुर स्थान है। किन्तु 'पल्लव' की यह निराशा "गुंजन" में आशा में परिवर्तित हो गई। देखिये, इन पंक्तियों में निराशा का क्या रूप है—

हाय रो दुर्बल भ्रान्ति !
कहाँ नश्वर जगती में शान्ति ?
सृष्टि का ही तात्पर्य अशान्ति !

किन्तु काल-क्रम से कवि को संसार मरोचिका हो नहीं दिखलायी पड़ता है। उसे विश्वास हो जाता है कि इतना दुःख, इतनी वेदना जीवन-मधु-संचय करने के ही लिए है। अपने विश्वास की प्रौढ़ता में वह कहता है—

अपने मधु से लिपटा कर
कर सकता मधुप न गुंजन।

जीवन की सच्ची दार्शनिकता यही है। दुःख के बाद ही सुख, अपमान के बाद ही मान मिलता है। अतः कवि न तो अत्याधिक सुख ही चाहता है, न दुःख। जीवन की प्रतिक्रिया में उसे दोनों

की उचित मात्रा में आवश्यकता प्रतीत
पड़ती है—

सुख दुःख के मधुर मिलन से
यह जीवन हो। परिपूरन
फिर घन में ओझल हो शशि
फिर शशि में ओझल हो घन !

तथा जीवन में सब उर की डाली में
कुछ दुःख के करुण शूल तथा सुख के
करुण फूल वर्तमान ही हैं। कवि को
संसार के जीवन में पूर्ण विश्वास है—
यद्यपि यह आकुल और उन्मन है—

जग-जीवन में उल्लास मुझे
नव आशा नव अभिलाष मुझे
ईश्वर पर चिर विश्वास मुझे ।

पंत की दार्शनिकता का वर्णन
अन्यत्र किसी लेख में किया
जायगा। पंत ने हिन्दी में एक नवीन
शैली की उद्भावना की है। भावों की
सुन्दरता के साथ-ही-साथ पंत की भाषा
भी व्यक्तित्व का साकार रूप धारण किए
हुए है। उनकी भाषा के प्रवाह में सभी
विस्मृत हो कर बह जाते हैं और कुछ
तीक्ष्ण दृष्टि वाले, जो पंत के हृदय में
वास कर लेते हैं, उन्हें तो स्वर्ग-सुख
का-सा अनुभव होता है। गत साहित्य-
परिषद् के सभापति के मंच से पण्डित
रामचन्द्र जी शुक्ल ने पंत को वर्तमान
युग का प्रतिनिधि कवि बताया है उसमें
हमारा पूर्ण विश्वास है। हम एक
युवक के नाते शुक्ल जी से भी आगे बढ़
कर कहते हैं—पंत का हिन्दी को गर्व है।

आर्य-देश

बीरों का यह विषद प्रान्त है,
अमर शहीदों का पावन-थल ।
ऋषि-मुनियों का प्रमुखक्षेत्र है,
सभी भाँति से है अति उज्ज्वल ।
देव लोक सा जगमग करता,
नन्दन वन सा शोभित सुन्दर ।
राघवेन्द्र का क्रीड़ा स्थल यह,
आर्य देश है बहुत मनोहर ।

कुंवर राघवेन्द्र सिंह
(प्रथम वर्ष कला)

धर्मवाद या रक्तवाद

[श्री० रामनरेश शुक्ल 'वियोगी']

यह तूफ़ानों का युग है। क्रान्ति की ज्वाला धाय धाय धधक रही है। इसकी लपटें चारों ओर बड़ी तेज़ी से फैल रही हैं। धर्म, समाज और सभ्यता, सभी अपने जर्जर अवस्था का छोड़, रूढ़िवाद के बेहूदे ढोंगों का त्याग नवयुग का स्वागत कर रहे हैं। किंतु इस युग में भी अध्यात्मवाद के हामियों की कमी नहीं। नव-भिक्षा के लिए पसारी हुई भारतवासियों के झोली में धर्म के विनाशकारी फ़तवे डालने वालों की कमी नहीं किन्तु ये सब क्रान्ति की लपटों में अपने को अवश्य विनष्ट कर देंगे।

संसार का इतिहास हमारे उक्त सिद्धान्त का साक्षी है! रूस में लेनिन ने जब यह आवाज़ लगाई थी कि Religion is opium for humanity उस समय कथित परमेश्वर के भक्त उत्तेजित हो उठे थे। किन्तु लेनिन को

उस विचारधारा में उसके सच्चे हृदय की ध्वनि थी—उसमें मज़दूरों, श्रम-जीवियों और किसानों के प्रति अलौकिक सहानुभूति की झलक थी। और हुआ क्या? रूस में मन्दिर, मसजिद और गिर्जाघर मिसमार कर दिए गए। ढोंगी धर्म का वक्षस्थल विदीर्ण कर दिया गया और आज थोड़े ही समय में रूस ने अपना काया पलट कर डाला। आज रूस सुखी, है समृद्ध है, दुनिया की आँखों में एक आदर्श राष्ट्र है।

हम भी भारत में इसी आदर्श की स्थापना करना चाहते हैं। धर्म का प्रभाव देश में प्लेग की भांति फैला हुआ है। इसने हजारों नर नारियों का गर्म खून पिया है और पो रहा है। आज लाखों नर-नारी भूखों मर रहे हैं, कपड़ों के लिए तरस रहे हैं—किन्तु फिर भी

धर्म कहता है कि सेवा करना तुम्हारा फ़र्ज है, तुम्हारा कर्तव्य है। धर्म कहता है—अछूतों ! तुम नीच हो, धर्म कहता है मनुष्यों ! तुम कर्मवाद के बन्धन में हो, धर्म कहता है जूतियों की सेवा किया करो—यही धर्म का फ़तवा है। किन्तु यह धोगा-धोर्गी कब तक चल सकती है। कब तक रंग विरंगी झंडियों के हिलाने वाले मठाधीशों की परें पंथी निभ सकती है।

अब हमें भी उठना होगा। यह जागरण की बेला है। धर्म के कारण संसार में सदैव अत्याचार होते आए हैं। सन् १५५५ ईस्वी में जब कि इंग्लैंड पर हत्यारिन मेरी का शासन था उस समय राजर्स, फेरार, लेमर तथा रिडल आदि अग्नि में घास फूस की तरह झोंक दिए गए। वे निर्दोष महात्मा उस धर्म की प्रचंड अग्नि में जल कर खाक हो गए। इंग्लैंड में निरंतर सौ बरस तक तलवारे चमकती रहीं, यूरोप स्मशान का भयावह केन्द्रस्थल हो गया और करोड़ों मनुष्य सदा के लिए अपने को मटियामेट कर दिए। उधर कुरान के हामी खंजर दिखा दिखा कर 'कलमा' पढ़ाने में सदियों व्यस्त रहे। इस्लाम के प्रचार के लिए पृथ्वी रक्त से सींच दी गई ! हिन्दुओं ने बौद्धों को बोरों में बन्द करवा कर समुद्र में फेंकवा दिया—धर्म ने ही अर्जुन देव का वध करवाया,

धर्म ने ही गुरुगोविन्दसिंह के बालकों को जीवित दीवार में चुनवाया—अस्तु इन रक्तपातों का कारण न तो मेरी है और न औरंगजेब—उन्होंने तो धर्म की रक्षा के लिए और 'अल्लाह' को खुश करने के लिए इतिहास के पन्ने खून से तर-धतर किए।

अधिक समय नहीं बीता जब को-हाट, कलकत्ता, कानपूर और फिरोज़ा-वाद आदि नगरों में धर्म के नाम पर नन्हे नन्हे बालकों के कलेजों से लपलपाते हुए घूरे आर पार कर दिए गए। बहू बेटियों का सतीत्व लूटा गया और अपने ही आप अपना सर्वस्व नष्ट कर दिया गया।

परमेश्वर के पास पहुँचने के अनेक मार्ग हैं—जिधर से चाहा हज़रत की ओर चल दिया। इसी कारण आज समाज में इतनी दलबन्दिया हैं। धर्म और भगवान ने मतमतान्तरों के झगड़े फैला कर आज एक ही कुटुम्ब के भाई बहनों को पृथक-पृथक कर दिया है। नहीं तो आज पैंतोस करोड़ भारतवासी एक ही प्रेम-रज्जु में ग्रथित होते, आज यह ताण्डव-नृत्य देखने को नहीं मिलता। कितना होता वह सुख कर दिन जब हम भो रूस की भाँति इस पापी धर्म की चोटी पकड़ कर समाज से निकाल बाहर करते—क्या नवभारत इसके लिए प्रस्तुत है।

ऊषा !

[गिरीश नाथ पाण्डेय]

(प्रथम वर्ष कला)

ऊषे ! सौन्दर्य प्रतिमे तुममें कितना लावण्य है ! कितना माधुर्य है !! और कितना सौन्दर्य है !!! तुम्हारे इस अपार सौन्दर्य का निरीक्षण करके कौन ऐसा हृदय-हीन व्यक्ति होगा जो मोहित न हो जाय ? तुम्हारा वह गौर-बदन, मधुर आभा रक्त-वर्ण साड़ी और शिर पर सूर्य-विन्दु यदि मानव हृदय को चुरा ले तो इसमें आश्चर्य ही क्या है । तेरे इस लावण्य पर मुग्ध होकर पक्षीगण चहक उठते हैं, सरसिज-समूह प्रमुदित हो जाते हैं; उपवनों में पुष्प प्रफुल्लित हो जाते हैं; कोकिल स्वराणु-कारिणी सुन्दरियाँ गा उठती हैं; तथा नदी और जलाशय तुम्हारे सौन्दर्य को अपने हृदय में छिपाने की चेष्टा करते हैं । चारों ओर नया ही जीवन, नया ही दृश्य और नयी छटा उपस्थित हो जाती है ।

किन्तु सुन्दरी ! यह तो बता दो चन्द्रमा तुम से द्वेष क्यों करता है ? तुम्हारे दर्शन मात्र से लज्जित हो कर आभाहीन क्यों हो जाता है ? उसके सहायक तारागण अपना मुँह छिपाने की चेष्टा क्यों करने लगते हैं ? उसकी प्रेमिका कुमुदनी संकुचित क्यों हो जाती है ? हाँ, ज्ञात हुआ एक तो उसको अपने सौन्दर्य पर गर्व था किन्तु वह तुम्हारे समता न कर सका; दूसरे तुम उसके शत्रु सूर्य की प्रेमिका हो । इन्हीं कारणों से वह तुम से जलता है ।

सुन्दरी ! तुम बड़ी दिलचली हो । क्या तुमने नित्य होली मनाने का अनुष्ठान कर लिया है ? मनुष्य तो एक नियमित समय पर होली मनाता है किन्तु तुम तो प्रतिदिन गुलाल

विखेर कर संसार को लाल कर देती है। जिधर दृष्टि जाती है लाली ही लाली नजर आती है। नदियों और जलाशयों का वक्षस्थल रंगने में क्या तुमको विशेष आनन्द मिलता है ?

देवी तुम सदैव आती हो—कष्ट से पीड़ित संसार को सान्त्वना देने के लिये, दुख से व्यग्र चिन्तित मानव हृदय को अपनी ओर आकर्षित करके उसमें आनन्द-संचार करने के लिये; और सुखी व्यक्तियों को प्रोत्साहित करके सुपथ पर अग्रसर करने के लिये। दुखी संसार को देख कर तुम्हारा हृदय दयार्द्र हो जाता है क्योंकि तुमको दुख-सुख का, व्यथा और आनन्द का पूर्ण अनुभव है। कभी कभी तुमको भी

कष्टों का सामना करना पड़ता है। तुम्हारे प्रफुल्लित और सुन्दर बदन पर कभी कभी दुख के बादल छा जाते हैं तब तुम आभाहीन हो जाती हो।

देवि ! तुम सुन्दरी हो, मनोहारिणी हो, परोपकारिणी हो और इस दुःखमय जीवन में आनन्द-संचारिणी हो। अतएव हम तुम्हारा हार्दिक स्वागत करते हैं। आओ, आओ देवि ! अपने आभापूर्ण वदन की ज्योति से भयावह अन्धकार आलस्य-पूर्ण निस्तब्धता का नाश करो, और अपने मधुर प्रकाश से जग के एक एक कोने में लावण्य भर दो। देवि ! आओ प्रकृति तुम्हारा स्वागत करने के लिये हाथ फैलाये खड़ी है, आओ तुम्हारा स्वागत है।

कामना

कोमल गुलाब बन जाऊँ
जग के हंसते उपवन में।
सब मुझे प्यार से देखें,
विहसूँ नन्हे जीवन में॥
हो स्वच्छ सुघर मन मेरा,
शिशुता का भोलापन हो
मीठी मीठी बातों में,
जीवन का अलङ्करण हो !

गंगाप्रसाद पाराडेंग

प्रथम वर्ष 'कला'

* اردو سکشن *

ایڈیٹر } مولانا نور الحق ایم اے - ایل ایل بی
محمد عین الدین پریسی

”اداریہ“

بزرگواران عزیز ہمارے کالج میگزین کے چھبیسویں سالگرہ کے جشن مسرت کا آج یہاں دن ہے جبکہ ہم اپنی خوشیوں کا اظہار ان گوہر مضامین کے پیش بہا خزانوں کو اس بے باکی کے ساتھ لٹا کر کر رہے ہیں اور اس زریں ادبی یادگار کو اس شان و شوکت اور جوش و خروش کے ساتھ منارہے ہیں یقیناً اس - تبرک کام میں ہمارا ہر عملی قدم قابل ستائش اور ہمارے ہر ابتدائی کوشش بھی قابل داد ہے اسلئے میں سب سے پہلے اپنے ان ارادوں العزم دوستوں کا شکریہ ادا کرتا ہوں جنہوں نے اس ادبی یاد کو تازہ کر کے لئے ان ادراک پریشاں کو یکجا کرنے میں مری مدد کر کے اپنی ادبی دلچسپی کا ثبوت دیا ساتھ ہی میں اپنے ان احباب کو بھی فراموش نہیں کر سکتا جنکے مضامین ”کسی وجہ سے میگزین کی اس اشاعت میں جگہ نہ پاسکے ان حضرات کے لئے ہمارے میگزین کا ایک ہمت افزا مژدہ ہے اور وہ یہ کہ ”کئے جاؤ کوشش مرے دوستو -“

لیکن دوستو ہمیں اپنی اس مختصر سی کمیابی پر جو اس رسالہ کی صورت میں وقتاً فوقتاً ہمارے پیش نظر آجایا کرتی ہے اتنا آسودہ اور آسودہ مطمئن نہ ہونا چاہئے - ہمارے کالج میگزین کا مقصد ادبی خدمت کرنا ہے لیکن جب ہم اک لمحہ کے لئے اپنی کالج میگزین کے ذریعہ کی گئی ان ادبی خدمات پر نظر ڈالتے ہیں اور اپنے ان ادبی کارناموں پر غور کرتے ہیں تو ہم اپنے کو اس ادبی دور میں

اپنے ساتھیوں سے بھی کہیں پیچھے پاتے تھے۔ اور شاید اس لئے کہ ہمیں اپنی ادبی کمزوریوں کا احساس نہیں ہے اور اگر کچھ کمزوریوں کا احساس بھی ہونا ہے تو اس میدان میں قدم رکھتے ہی ہم بڑی طرح اندھی تقلید کے پھندے میں ہمیشہ کے لئے پھنس کر رہ جاتے ہیں اور ہمارا اور ہمارے لٹریچر کا پھر وہی حشر ہوتا ہے جو مورھاہے کہ ”نوائے دل“ اور ”رائے دل“ کے سوائے کچھ کام کی باتیں کرنے نہیں پاتے - اسوقت ہمارے اعلیٰ جذبات بلند تخیل اور ہماری عقل و فہم کی تمام کوشش و کاوش انسانہ نویسی - قصہ و غزل گوئی تک محدود رہ جاتی ہے جسے ہم اپنے لٹریچر کے اساس کا بہترین جز اور اپنی ادبی خدمات کا افضل ترین کار نامہ تصور کرتے ہیں ”میزبانی چھوٹی سی ادبی دنیا کے بسنے والو“ اگر ہم نے اپنی اسی کمیابی کو ادبی خدمت سمجھ رکھا ہے تو یقین مانو کہ تم سخت دھوکہ میں ہو اور تم ابھی تک اُسی خواب غفلت میں سو رہے ہو جس سے بیدار کرنے میں سر سید آزاد اور حالی نے اپنی تمام عمریں ختم کر دیں تھیں تمہارے اس قسم کے لٹریچر مذاق کسی اور زمانہ گزشتہ کے لئے ادبی خدمت کہلانے کے مستحق ہو سکتے ہیں لیکن آج بیسویں صدی میں جبکہ دنیا کافی بیدار ہو چکی ہے اور جبکہ دنیا کی ہر قوم آزادی قومیت اور انقلاب کی دلدادہ اور جان نثار ہو رہی ہے تمہارے ایسے لٹریچر کی ہرگز ضرورت نہیں ہے اور نہ تو آج کل کی زندہ ادبی دنیا ایسے لٹریچر کو کچھ وقعت ہی رکھتی ہے - ہاں اگر اُردو لٹریچر کو انسانہ اور قصہ کہانی کی ضرورت ہے تو ایسے افسانوں کی نہیں جو بستر خواب کے لئے مونس تنہائی اور گزران اوقات کے بہترین شغل ثابت ہوں بلکہ ایسے افسانوں کی جو ہمارے خوابیدہ ناظرین اور سوتے ہوئے نوجوانوں کے کانوں میں آزادی بیداری اور فرائض حقیقی کے راہنمائے سرپستہ کو انشا کریں - اگر اُردو علم ادب کو کسی قسم کی شاعری کی ضرورت ہے تو ایسی شاعری کی نہیں جو ہمارے سیدھے سادے بچوں اور نوجوانوں کے بازار و عشق و محبت کے جذبات کو ہر انگلیختہ کرنے میں مدد کرے بلکہ ایسے شاعری کی جو ہمیں فطرت کے آغوش تک پہنچانے میں مدد دے جس کے آئینہ حسن میں ہم اپنی صحیح تصویر دیکھ سکیں - جس کے پو تو میں قدرت کی نیرنگیوں کا سچا اور دلکش عکس ہو اور جس کے آب میں نیچر کا اک عمیق بحر بے پایاں لہریں مارنا ہوا دکھائی دیتا ہو - آج ہمیں ایسے شاعروں کی ضرورت نہیں ہے جو ہماری بزم ادب میں خوش غپ کا بہترین ذریعہ ہوں - بلکہ ضرورت ہے آج ایسے شاعروں کی جنکی نظمیں ہماری خوابیدہ قوموں کو بیدار کر دیں - ہمارے مددگار ہمارے مردہ دلوں میں روح پھونکیں اور نوجوانوں کو عوش میں لادیں ہمارے آوٹے ہوئے دلوں کو جوڑ کر ہمیں اپنے منزل مقصود کے راستہ پر لگا دیں -

پس اے ہمارے اس نثری سی ادبی دنیا کے بسنے والے مدھوش نوجوانوں
 لاء ذرا ہوش میں آؤ - اُٹھو ذرا اپنی اس تباہ کن غفلت پر ندامت کے دو دو آنسو
 بہاؤ اور ذرا اپنی اُن ملکی قومی اور جماعتی کمزوریوں پر جو در اصل تمہاری ادبی
 اور لٹریچر کمزوریوں کا نتیجہ ہیں غور کرو - اُن پر اس کالج میگزین کے ذریعہ ایسے
 انقلابی ادبی گروہوں کی بارش کرو جو بروہن کردے اُن تمام نکیف خیالات کو جو
 ایسے لٹریچر پیدا کرنے کے باعث ہوتے ہیں جنکو پڑھکر ہمارے ملکی نوجوان اور بی
 غافل ہو جاتے ہیں - جنکے شعاع جلا دیں ایسے اخلاق سوز لٹریچر کو جو ہمارے ملک
 اور ہماری قوم و سوسائٹی میں مسموم اور زہریلے اثرات پھیلانے کے ذریعہ ہوتے ہیں
 اور جس کی مہیب آواز میں ایک ایسی انقلابی گرج ہو جس سے اُردو دنیا میں
 اک انقلاب عظیم برپا ہو جا اور ایسا انقلاب کہ بچے سے بڑھے تک انقلاب انقلاب کی
 رت لٹاتے ہوئے دکھلائی دینے لگیں جس سے ہماری قسمت کا آفتاب پھوسے اُبار طلوع
 ہو جا - " بس یہی کامیابی ہماری سچی ادبی خدمت ہوگی - ہمارا صحیح لٹریچر
 مذاق اور ہمارے چوش جوانی کا سچا مرقع ہوگا -

خامسار

محمد عین الدین بریمی بلیاوی

(اسٹوڈنٹ ایڈیٹر)





”کاش ہمارے ملکی نوجوان ایسا ہی خیال کرتے“

(ریمی ایڈیٹر)

راحت جان بھی وہی نئے دوران بھی
خال ہندو بھی وہی نقطہ ایمں بھی وہی

کعبہ و دیر یہ سب وہم کی تعمیریں ہیں
معنی وید بھی آیت قرآن بھی وہی

لحن داؤد بھی لے ہے وہی منسی کی
ساز ہندو بھی وہی سوز مسلمں بھی وہی

ایک تصویر کے دوزخ میں بہار اور خزاں
خندہ گل بھی وہی خار مغیلاں بھی وہی

جلہ طور بھی ہے شمع سر طور بھی ہے
آشکارا بھی وہی آنکھ سے پنہا بی وہی

جان ہے تیگرگی و نور کی پر تو اس کا
ظامت شب بھی وہی مہر درخشاں بھی وہی

اہل اطمین کو نام خانہ و کعبہ کیسا
مصحف رخ بہ وہی زلف پریشں بھی وہی

صرف لفظوں کا گہر وندا ہے یہ فرق ملت
دین ترسا بھی وہی جوش کا ایماں بھی وہی
(ماخوذ)

* خیالات پریشان *

(۱)

حسن فطرت کی رعنائیاں کتنی دل فریب ہیں - اور مناظر قدرت کس قدر
جاذب نظر - یہیں مجاز و حقیقت کی سرحدیں ملتی ہیں اور درنوں دنیاؤں سے
ایک نئی کائنات وجود میں آتی ہے - جہاں کی فضا نئی.... حسن دوسرا..... اور
دل فریبی ہی اور ہے !

یہاں حسن کی آغوش میں معصومیت پھیل کر رہی ہے - دونوں کی جبینوں پر
ابھی ازلی افشان چھٹکی ہوتی ہے - ذرہ ذرہ یہاں ”مئے الست“ میں سرشار ہوتا
ہے..... اور..... مجازی خیالات کا پتلا..... انسان..... بھی یہاں اپنی
دنیاؤں کو چھوڑ کر ایک عالم وجدانی کی طرف جا نکلتا ہے..... اس لطیف فضا میں
روح آزاد ہو رہی ہے اور اس کثیف جسم خاکی کا احساس فنا ہو جاتا ہے -
جذبات خرا بیدار ہو کر ایک نیا مرقع پیش کرتے ہیں -

ان قدرتی مناظر کا حسن معصوم دل کے گوشہ گوشہ میں سرایت کر جاتا ہے -
یہہ مرغزار..... یہہ چمن..... یہہ ہرا ہرا سبزہ..... ان کا حسن بے نقاب
شباب پر ہے - انسانی قدم سے دور یہہ سب اپنی سادگی میں کتنے پیارے لگتے ہیں -
یہاں بہار ہی بہار ہے - خزان کا نام نہیں - جس زمیں میں آب حیات کے
قدرتی چشمے بہہ رہے ہوں جہاں امرت کی بارش ہوا رہی ہو..... جہاں
حسن ہی حسن ہو..... وہاں خزان کا کیا کام ؟

(۲)

ابھی سورج نکل ہی رہا ہے - اس کی سنہری شعائیں قدرتی حسن پر غارے کا
کام کرتی ہیں - پہاڑی چشموں پر یہہ کیسا بہار کا وقت ہوتا ہے - آب زر پتھروں سے
اتھیلیاں کرتا ہوا عجب انداز سے چلا جاتا ہے..... اور ارس کیا ہوا سبزہ سورج کی

نورانی نگاہوں سے پانی پانی ہو جا نا ہے - دور سے جھیل کا پانی تصویر لیا ہے -
آبشاروں سے مورتیوں کی بارش ہرتی ہے - جس کے لیئے دور گہرائی میں بڑی بڑی
موجیں نا کام ادا پر آنے کی کوشش کرتی ہیں.....

یہ سب حسنِ نصرت کے مختلف جلوے ہیں - اگرچہ ان کی دلکشی اپنی
آپ مثال ہے مگر دستِ قدرت نے سطح آب پر جو سحر گاہیں کی ہیں وہ ہزاروں
طرح کی کشش رکھتی ہیں - اور وہ جلوے ہی کچھ اور ہیں - !!

شام کی خاموش تاریکی میں دریا کے کنارے حسن کی 'بے نقابی' میں وہ
جلوے 'پوشیدہ' ہوتے ہیں کہ دل بے خرد ہو جا نا ہے..... اور..... اس نورانی.....

آئینہٴ سطح آب میں ہر شے نظر آنے لگتی ہے - فلسفہٴ عشق کی تصویریں
حسن کی دلسوز رعنائیوں کے جلوے... اللہ! کس قدر حیرت انگیز ہوتے ہیں - !!

یہاں انسان کے خیالات اور جذبات معکوس ہو کو اپنے ہی مطابق ایک تصویر
تیار کرتے ہیں - چنانچہ کسی کو یہاں حسن و عشق کی سرگرمیاں نظر آتی ہیں
تو کسی کو سطح آب ایک عبادت گاہ معلوم ہوتی ہے - تسبیح و تہلیل کے نظارے
پیش نظر ہوتے ہیں اور موجیں بار بار سر نیاز جھکا تی نظر آتی ہیں !

ایسے ہی ایک حسن و عشق کے بندے کو چاندنی رات میں نہ معلوم اور کیا
کچھ نظر آسکتا ہے !..... حسن کی بے نیازیاں..... عشق کی 'دلجوئیاں'.....
اور "نیاز و ناز" کی دلفریب داستانیں.. !!!

جس وقت "ماہ کامل" مشرقی افق سے اونچا ہو کر شام کی خاموش
گہرائیوں کو اپنی پر نور شعاعوں سے منور کرتا ہے تو دریا کے حسن میں "چار چاند"
لگ جاتے ہیں۔ لی نگاہیں پانی پر پڑتی ہیں..... ادھر حباب سرا پا چشم انتظار
ہو، اے جیسے ہی نظریں ملتی ہیں - چاند عجب انداز سے مسکرا دیتا ہے.....
ایک بجلی کی چمک "اہ" کہانی ہو ئی نکل جاتی ہے..... چاند کی سرمائی
ہوئی نگاہ تو اُتاب نظارہ نہ لاکر واپس ہوتی ہے !

ادھر موجیں درہی سے ان در نگاہوں کا ملنا..... یہ راز و نیاز.....
اور یہ نامہ و پیام — دیکھتی دھتی ہیں - ان مخمور نگاہوں اور اس برق تبسم

کو دیکھ کر ہنستے ہنستے لوٹ جاتی ہیں..... دے پاؤں قریب پہنچتی ہیں
..... اور آہستہ سے اس پیکر دید شوق اور اس نکلی پر نور کو چھینتی ہوئی
دور بھاگ جاتی ہیں..... اور پھر سر اٹھا کر اپنے طرفہ شکوہ کو دیکھ کر خوشی سے
پھولی نہیں سمٹیں۔ ادھر ستارے بھی دور ہی سے آنکھ مارتے ہوئے اس نظارے سے
اصل اندوز ہوتے ہیں۔

مگر آہ! — اس بہار کی بھی خزاں ہوتی ہے۔ اب کون سالہ اس کا
دشمن ہے۔ وہ کبھی دو پر شوق نکلوں کو پیہم ملتے ہوئے نہیں دیکھ سکتا۔
سیکڑوں طرح سد راہ ہو کر رخنہ اندازیں کرتا ہے۔ حسرت دل بھی میں رہنے
دیتا۔ حباب بھی ٹھنڈی سانسیں بھرتے بھرتے اشکوں کا ”دریا“ بہا دیتا ہے۔

آخر مسیحا کو رحم آہی جانا ہے۔ اور ایک جلوۂ نا استوار سے مرتے ہوئے کو
بچالیتا ہے۔ آنکھیں چار ہوتی ہیں۔ اُدھر شرم و حیا..... اُدھر عرض و امتحا.....!!
مگر ”ماہتاب“ اس کشمکش نگاہ عشق کی ”تاب“ نہیں لا سکتا۔ اور شرم و
حیا سے اپنے تہذہ چہرہ پر ایک ہلکی سی نقاب اُتر ڈال لیتا ہے۔

لیکن..... کہیں مشتاق نگاہیں دک سکتیں ہیں؟ چشم شوق میں دھبی ماہ کامل
کی تصویر ہوگی گو ہلکی ہی کیوں نہ ہو!!

آخر کار ”عشق صادق“ کی فتح ہوتی ہے..... خود بخود رخ یار سے نقاب
اُٹھتی ہے..... نیم خوابیدہ فضا میں پھر ایک بیداری پیدا ہو جاتی ہے۔
ذرا ذرا ”عشق صادق“ کا کلمہ پڑھنے لگتا ہے۔ کائنات مسرور ہو جاتی ہے..... پھر
بھلا دل حباب کا کیا پوچھتا؟ — خوشی میں اپنی ہستی کو بھول جاتا ہے۔ اور
آہ!!..... اپنی ”آبی ہستی“ کو اس ”نورانی ہستی“ میں فنا کرنے کی
بے سود کوشش میں اپنی جان عزیز سے ہاتھ دھو بیٹھتا ہے۔ اور پھر..... ہجر
کی تاریک گہرائیوں میں جا پڑتا ہے۔ یہاں قسمت کو رویا کرنا ہے۔ یہاں تک کہ
کوئی شوخ و نوخیز موج اس کو ”گرداب فرقت“ سے پھر اپنی کائنات کی ارفع
سطح پر لا بٹھاتی ہے۔ اور — ”وہی سرور“ — ”وہی بدمستی“ —
اور ”آہ“ پھر ”وہی خمار“ — یعنی فنا — اور بس —

سردار حسین

(سنڈیر سائنس)

اقبال کا ایک شعر

نلاش خضر کبتک نشنہ زھر محبت ہو
جسے مونا نہیں آنا اسے جینا نہیں آنا

بد قسمتی سے اقبال نے فضائے ہند میں اسوقت آنکھیں کھولیں جب ہر طرف انحطاط کا بادل چھایا ہوا تھا - ہندوستانی ذات و نکت کے عمیق غار میں پڑے ہوئے تھے - اُن میں زور تھا - طاقت تھی - ہمت تھی - سبھی کچھ تھا لیکن... ”قسمتی سی آگئی تھی بز دل کے حوصلوں میں“ انہیں کبھی اس کا احساس بھی نہ ہوتا تھا کہ یہ طاقتیں انہیں موجود ہیں - قربانی و اثیار کے تمام شریف جذبات اُن سے معدوم ہو چکے تھے - انکی آنکھوں ہادی و دھنسا کے درخشاں پیشانی کو دیکھنے کے لئے تڑپ رہی تھیں - وہ قربانی کی روحانی طاقت کو جو قوموں میں بیداری کی لہر پیدا کر دیتی ہے بالکل فراموش کر چکے تھے - اقبال کا دل یہ دیکھ کر تڑپ گیا اسکی آنکھوں سے زار و قطار آنسو نکلنے لگے.....

رلاتا ہے ترا نظارہ اے ہندوستان مجھکو
کہ عبرت خیز ہے تیرا فسانہ سب فسانوں میں

شاعر! فطرت انسان کا نباض! وقت کی اہم ضرورتوں کو سمجھنے والا! - الہام الہی کا ترجمان! اقبال کیسے خاموش رہ سکتا تھا وہ اس جمود کو ہندوستان کے لئے ایک زہر دست تباہی کا پیش خیمہ سمجھتا ہے اور ’نکو پیغام دیتا ہے.....

نلاش خضر کبتک - نشنہ زھر محبت ہو
جسے مونا نہیں آنا - اسے جینا نہیں آنا

حقیقت تو یہ ہے کہ فلسفہ حیات اسی میں مضمر ہے - مرنیکی صحیح تڑپ کا دل میں پیدا ہوجاتا ہے زندگی کا سنگ بنیاد ہے - تاریخ ملل کے ادراک اس کے ثبوت سے ملتا ہے - موت جیسا کہ ہم سمجھتے ہیں کہ ہماری زندگی میں ایک زہر دست ترویج دیتی ہے اور اس کا خیال ہی ہمیں لرزہ بر اندام کر دیتا ہے لیکن الہامی شاعر کا پیغام اس کو غلط و مہلک قرار دیتا ہے - وہ کہتا ہے -

”جسے مونا نہیں آنا - اسے جینا نہیں آنا

ہمیں مجسمہ ایثار بنجانا چاہئے اور ہر موقع پر قربانی کے لئے مستعد رہنا چاہئے۔ یہی وہ بنیادی اصول ہے جو قوموں اور ملتوں کو غیر فانی بنادیتا ہے۔ ہم اپنے تمام انحال کے خود ذمہ دار ہیں اور اسے ہمیں اپنے ہی قوت بازو سے انجام دینا چاہئے۔ ہمیں دوسروں کے جانب متوجہ ہی نہ ہونا چاہئے۔ ہمیں اس تلخ جام کو خود نوش کرنا چاہئے۔ ہمیں انتہائی سعی و کوشش سے اس آخری دیوار کو منہدم کرنا ہے جس کے بعد وہ زندگی شروع ہوتی ہے جس کے لئے ہر شخص بیچیں ہے۔ جس کی آگ شاعر کے دل میں لگی ہوئی ہے۔ وہ چاہتا ہے کہ دوسرے بھی اس آگ میں جلیں اور اُس سوزش و تپش کو مکسوس کریں جو انکے دلوں سے کانور ہو چکی ہے۔ وہ خدا سے دعا کرنا ہے کہ ”اے اللہ..... تو نے لوگوں کو دل دیا ہے..... اس دل میں محبت و عشق کی سوزش ہونی چاہئے..... لیکن یہ کیا ہوا کہ وہ..... ہاں ہاں وہی تپش جو میں اپنے دل میں مکسوس کرتا ہوں..... عوام میں نہیں..... شاعر یہ کہہ رہا تھا کہ اس نے دور سے ایک روشنی دیکھی..... وہ بیہوش تھا..... لیکن اس کے لب ہل رہے تھے اور وہ کہہ رہا تھا.....“

نلاش خضر کینک نشئہ زہر محبت ہو
جسے مرنا نہیں آتا - اے جینا نہیں آتا

اگر امعان نظر سے دیکھا جائے تو پورے طور سے یہ حقیقت واضح ہو جائیگی کہ دراصل شاعر کا پیغام موت اسس حیات ہے۔ جس نے اس تلخ پیالہ کو نوش کرنے سے انکار کر دیا اور دوسروں کے بہروسہ پر بے دست و پا ہو کر بیٹھ گیا وہ کبھی ابدی زندگی حاصل نہیں کر سکتا۔

شاعر چاہتا ہے کہ ان کی مردہ قوتوں میں نئی زندگی پیدا کر دے ان کے مردہ احساسات میں حرکت پیدا کر دے۔ ان کے خفہ جذبات میں بیداری و تلاطم پیدا کر دے وہ ان سے کہتا ہے کہ تم سب کچھ ہو۔ تم میں کسی چیز کی کمی نہیں..... ہاں جس چیز نے تمہیں نکما و ذلیل بنا دیا وہ تمہاری غفلت ہے۔ تم سمجھنے لگے ہو کہ تم کچھ نہیں کر سکتے۔ تم کو ایک ترجان کی ضرورت ہے۔ لیکن تم نہیں جانتے کہ..... ”راہ تو - رہرو بھی تو - رہبر بھی تو - منزل بھی تو وائے نادانی کہ تو محتاج ساقی ہو گیا - مئے بھی تو - مینا بھی تو - ساقی بھی تو - محفل بھی تو -“

گو کہ یہ ایک حقیقت ہے کہ بھولے ہوئے مسافر کو راہبر کی ضرورت ہوتی ہے اسے ضرورت ہوتی ہے ایک روشنی کی جو اس کی تاریک دنیا کو بقعہ نور بنادے اسے احتیاج ہوتی ہے اسے رہنما کی جو اسے ظلمتِ دہر سے ایک اعلیٰ و ارفع فضا میں لیجائے۔ لیکن جب کوئی راہبر نظر نہیں آتا۔ کبھی ہدایت پر آمادگی ظاہر نہیں کرتا۔ تمام فضائے عالم تاریک ہے۔ روشنی کا نام نہیں..... اسی صورت میں ہمیں اپنے تمام اعضا کو شل کر کے چپ اور خاموش بیٹھنا۔ اپنی قوت عمل کو بیکر بردینا ہوگزر عقل مندی نہیں۔ ہماری حقیقی زندگی کا راز مرنے میں ہے۔ حقیقی زندگی کا راز ایثار و قربانی میں ہے۔ یہ ایک حقیقت ہے جس پر ترقی و تنزلی کا انحصار ہے۔

یہ قومی جذبہ انسان میں اس وقت سرعت سے پیدا ہوتا ہے جب کہ اس میں مرنیکی صحیح تپ ہو اور وہ اس زندگی کو ہر لمحہ قربان کرنے کے لئے تیار ہو۔ جب کہ اس میں اتنی ہمت و دلیری ہو کہ وہ کسی خضر کا خیال نہ کرے بلکہ اپنی قوت سے ہر کام کو سر انجام دینے پر آمادہ ہوجائے۔ سمندر کی موجوں میں طوفانوں کے درمیان وہ یہ کہتا ہوا کون پڑے کہ.....

دریں دریائے بے دیاں دریں طوفان موج افزا
دل انگذیم بسم اللہ مجربہا و مرساہا

یہی فلسفہ شاعر ہمیں سمجھانا چاہتا ہے اور ہمیں یہی سمجھنا بھی ہے۔ ورنہ شاعر کی تنبیہ کہ.....

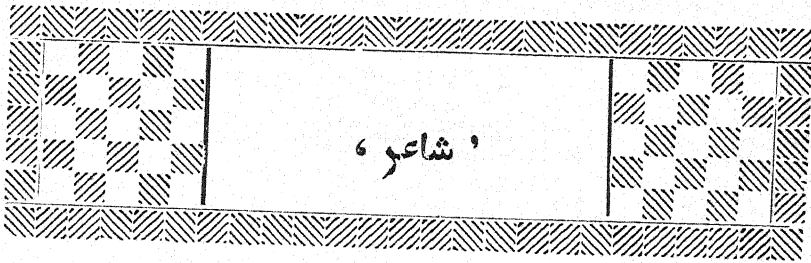
نہ سمجھو گے تو مت جاؤ گے اے ہندوستان والو
تمہاری داستان تک بھی نہ ہوگی داستانوں میں

ہمارے سامنے ہے جسے دیکھ کر ہم لرزہ بھر اندام ہو جاتے ہیں.....

قربانی یا ایثار کا جذبہ جس وقت قوموں یا چند افراد میں پیدا ہوجاتا ہے تو وہ ہادی و رہبر سے بے نیاز ہو جاتے ہیں۔ انہیں دوسروں کی مدد یا اعانت کی حاجت نہیں رہ جاتی۔ یہ برفی قوت انہیں خود بخود منزل مقصد کی طرف کھینچتی ہے اور بالآخر انہیں وہاں تک پہنچا کر دم لیتی ہے۔ اس وقت انہیں اس کا احساس ہوتا ہے کہ واقعی باب حیات کی کنجی ایثار و قربانی ہے۔ وہ سب یک زبان ہو کر مسرت و شرمائی کے ساتھ شعر کا شعر پڑھنے لگتے ہیں.....

نلاش خضر کبتک - تشنہ زہر محبت ہو
جسے مونا نہیں - آنا اسے جھٹنا نہیں آنا

محمد فتح الہ خان
سمندر ایر آرٹس



ہر قوم کے ادبی نشوونما کا راز اس کی تمدنی اور سیاسی ترقی میں مضمر ہے۔ صدیاں گزر جاتی ہیں مگر ایک قوم پر جمہور اور بے حس کا عالم طاری رہتا ہے۔ اگر جب احساس پستی کے بعد قوم بیدار ہوتی ہے تو قوم کے ہر فرد پر ایک ہیجانی کیفیت طاری ہو جاتی ہے۔ اُس کے دل و دماغ میں جو انسانی جذبات سوتے رہتے ہیں وہ ایک وقت جاگ اُٹھتے ہیں، اُس وقت قوم کے ان مجموعی جذبات انسانی کی ترجمانی حقیقی شاعر ہی کا جوہر ہے۔ جو قومی ادب، قومی سیرت کے خصوصیات کا آئینہ اور قومی زندگی کے ارتقاء کا سبب ہے سچی شاعری کی پہچان یہ ہے کہ وہ انسانی خواہشوں اور جذبات کی مکمل تصویر ہو اور شدت احساس و خلوص سے لبریز ہو۔ اگر یہ باتیں شاعری میں موجود ہیں تو وہ فطری شاعری ہے ورنہ ایک مصنوعی اور بے جان چیز۔

دور جدید کے شاعر جو علم بردار انسانیت ہیں دیکھیں کہ ایک خاموش حشر، ایک خوابیدہ انقلاب معصوم اور بے کس انسانوں کے شکل میں شاعر حقیقی کی راہ دیکھ رہا ہے جو ان کے جذبات پوشیدہ کی چلتی پھرتی تصویر ان کی آنکھوں کے سامنے پھینچ دے، جو ان کے ہیجان اور انتشار کے پر شور دریا کو سمون کی راہ لکادے۔ یہ انسانی دل کی پکار ہے جو شاعر حقیقی کو پیام عمل دیتی ہے۔ اگر تو شاعر ہے تو فطرت کی آواز کو بھی سن لیتا۔ سن! کہ فطرت تجھے مشاہدہ کی دعوت دیتی ہے۔ اُتر جا دل کی گہرائیوں میں، جذب ہو جا فطرت کی نیرنگیوں میں، اور پھر دنیا والوں کے لئے اپنے قلم کا ایک رنگین نقش چھوڑ جا۔

اے شاعر! عظمت دلکشی قلعہ و شمشیر کو نہیں بلکہ لہلہاتے باغ اور سبز زار کو بخشی گئی ہے۔ تو اس عالم فانی سے پورے انخیلات اور نغمہ کی بستی میں گم ہو جا، ہاں تو اپنے جذبات سے اسرار و معانی کی گرہ بھول اور بھول جا ہمیشہ کے لئے زمانہ کے رسم و رواج کو، اس دنیاوی حسن کو، سیاست اور لوگوں کے نمسخر کو، اس لئے کہ زمانہ کا ہر اُٹھتا ہوا قدم اپنے پیچھے لوگوں کے لئے حسرت و یاس کی نشانی چھوڑ جاتا ہے۔ لیکن فطرت کی آغوش میں بھول کھلتے ہیں موجدانہ ہیں

نضا کے سمندر میں انسانی تخیل کے بلبلے تڑپتے اور بنتے ہیں، پھر اسی طرح فطرت کی نیرنگیوں کے ساتھ مسرت و شادمانی کو ابدی زندگی میسر ہو جاتی ہے۔

دنیا شرور فساد سے بھری ہوئی ہے، لیکن تقلید میں فوراً ہی پیچھے بھی ہوتا ہے، تجھے اسے بڑھتا ہے۔ عرصہ تک جامل اور بد اخلاق لوگوں کے درمیان سے ٹوکر گزرتا ہے۔ مگر نہ گھبرا کہ اس پردہ دنیا میں سبوتا زار کے نوشتے نے اپنے سب سے محبوب پھول کو محفوظ رکھ چھوڑا ہے اور وہ صرف تیرے ہی حصے میں آئیگا، اور یہی پھول اپنی پیاری خوشبو سے تجھے مسحور کر لیاگا۔ اس وقت تیرے سابق کرم فرما تیری نظموں کے سامنے تھر نہ سکے گئے، شرم و عقیدت سے تیرے بلند آئیندگیوں کے سامنے سر جھکا دینگے۔ یہ ہے تیرا انعام۔

جب تخیلات حقیقت کی کروت لیں گے، جب یہ ساری دنیا جاذب نظر ہو جائیگی، جس وقت دنیا کے گوشے گوشے سے مسرت و شادمانی کی بارش ہونے لگے گی اور تمام عالم تیرے لطیف جذبہ سے بھر جائیگا اُس وقت تیرے قبضہ قدرت میں کائنات کی تمام چیزیں ہونگی۔ زمین کی وسعت تیری تفریح کے لئے صحن گل گشت اور رھنے کے لئے جاگیر بن جائیگی۔ سمندر بغیر کسی خدشے کے تیرے سفر کرنے کے لئے موجود ہوگا۔ دریا، پہاڑ اور جنگل تیری ملکیت ہونگے۔ اس دنیا میں تیرا سب کچھ ہوگا جب کہ دوسرے محض عارضی باشندے ہونگے۔ تو بکر و بڑ کا حق دار، اور ساری آسمانی نضا میں تخیل کے پر لٹا کر اُڑنے والا ہوگا۔ عالم کی تمام اشیاء تیرے سامنے ہونگی۔ تیری نظروں کے سامنے مادی پردے اُٹھے ہونگے اور اُس وقت تیری دور بین آنکھیں قدرت کے بہترین مناظر دیکھیں گے۔ تو وہ جگہ دیکھے گا جہاں برف گرتی ہے، جہاں سے صاف پانی کے جھرنے نکلتے ہیں، جہاں پرندے سریلے راگ گاتے ہیں، جہاں دن اور رات شمسی روشنی کے جھللاتے ہوئے ہفت نور کی کرنوں میں ملتے نظر آتے ہیں، جہاں نیلے آسمان پر ہمیشہ بادل منڈلاتے اور ایک سہانی نضا پیدا کر دیتے ہیں، جہاں آسمان اور زمین کے دامن کبر اور دھویں سے لپٹے ہوتے ہیں، جہاں آسمان پر تارے چمکتے ہوتے ہیں، جہاں فردوسی مسرتیں ہیں یا جہاں خطرات اور خوف کی بڑی شکلیں، وہاں حسن بھی ہے، وہاں نور کی بارش ہوتی ہے اور یہ سب تیرے لئے ہے۔ اگر تو تمام دنیا کا چکر لگا ڈالے تو دیکھے گا کہ دنیا کی تمام نیرنگیاں اور ہما بھی، دنیا کی تمام چیزیں، بیکار، محض اور نکمی نہیں بلکہ کھلی ہوئی حقیقت ہیں۔

سید محمود حسن
(سکند ایو۔ آرٹس)

نیکی کا فرشتہ

جب میں اس دنیا کے دیرانے سے ہو کر گذر رہا تھا تو میں ایک ایسے مقام پر پہونچا جہاں ایک غار تھا اور جس کے قریب ایک صاف شفاف پونی کا چشمہ آہستہ آہستہ رواں تھا۔ چاندنی نکلی ہوئی تھی اور تھنڈی تھنڈی ہوا چل رہی تھی۔ چاندنی اس چشمہ پر کچھ عجیب ساں پیدا کر رہی تھی ایسا معلوم ہوتا تھا کہ اس رائے سیمی سطح زمین پر بچھی ہوئی ہے۔ میں ایک تھکے ہوئے مسافر کی طرح اس غار کے قریب آرام کرنے کی غرض سے لیٹ گیا اور ان دلفریب اور پر نزا منظر کا مشاہدہ کرنے لگا۔ دماغ میں نازگی اور دل میں سرور پیدا ہوا جس کی وجہ سے مجھ پر نیند کی سی کیفیت طاری ہوئی اور میں بہت جلد سو گیا۔ عالم خواب میں ایک دوسرا عالم پیش نظر تھا۔ میں نے دیکھا کہ ہر شخص کی پشت پر ایک زاد راہ ہے اور وہ اپنے من مانے راستہ پر چلا جا رہا ہے میں نے یہ بھی دیکھا کہ ایک شخص ہے جو اس قدر ضعیف و ناتواں ہے۔ کہ کمزوری اور بوجھ کی گرانباری سے اس کے پیچھے کی کمان سی کمزور ٹوٹی جا رہی ہے لیکن پھر بھی وہ آگے ہی بڑھتا چلا جا رہا ہے۔ اس کے ہاتھ میں ایک کتاب ہے جس میں سے وہ کچھ پڑھتا ہے اور پھر آگے بڑھتا ہے۔ ابھی وہ زیادہ دیر نہ گیا تھا کہ اس کا منہ فق ہو گیا۔ وہ تھکا اور رک گیا۔ وہ کانپنے لگا اور روتا ہوا اپنے گھر کی جانب بھاگا۔ اس پریشانی کی حالت میں وہ بھرائی ہوئی آواز میں کہتے جاتا تھا۔

”اے خدا اب کیا کروں؟ اے خدا مجھ کو بچا۔ میں کیا کروں۔ میں کیا کروں؟“

انٹائے راہ میں اس کو بہت سے لوگ ملے اور وہ سب اس شخص کی حالت زار دیکھ کر شدید و حیران رہ گئے۔ وہ شخص لوگوں کے درمیان سے ہوتا ہوا بے تکلف گھر کی جانب بھاگا بالآخر وہ اپنے گھر میں ہانپتا کانپتا داخل ہوا۔ اُس نے بہت چاہا کہ اُس کی پریشانی اس کی بیوی بچوں پر عیاں نہ ہونے پائے لیکن تا دیکے۔ ظاہر ہونے والی بات تھی ظاہر ہو گئی۔ انیس! اس کی پریشانی بڑھتی

جاتی تھی - آخر کار ضبط کی تاب نہ لاکر وہ اس طور سے اپنے بیوی بچوں سے
مکالم ہوا -

” اے میرے پیارے بچو اور میری بیوی میری طرف دیکھو کہ کس برے حال
کو پہونچا ہوں اس کا سبب اور کچھ نہیں مگر یہ بوجہ جو میری پشت پر ادا
ہوا ہے - اس کے علاوہ میں نے کتاب میں پڑھا ہے کہ یہ بستی جس میں ہم لوگ
بہت دنوں سے رہ رہے ہیں ایک ایسے عذاب شدید میں گرفتار ہونیوالی ہے جس سے
یہ بستی و نیز ہم لوگ برباد و نیست و نابود ہو جائیں گے - لہذا ہم لوگوں کو چاہئے
کہ اس تاریک گناہ کی بستی سے نکل کر کسی نور کی بستی میں چلے چلیں اس لئے
کہ اس کتاب میں یہ بھی لکھا ہے کہ اگر مالک اور نیک کردار ظلم و عدوان کی
بستی سے نجات نہ کریں گے تو اپنے آپ کو بنی اُس مہلک عذاب میں دوسروں کی
طرح برباد و نیست و نابود کر دینگے -

یہ لوگ اس شخص کی باتیں سن کر حیرت میں پڑ گئے اور اس شخص کو
عقل سے خارج سمجھ کر اس کی باتوں کا مذاق اُڑانے لگے اور اُس پر کچھ بھی دھیان
نہ دیا - رات کا وقت ہو چکا تھا - تمام روئے زمین پر تاریکی چھائی ہوئی تھی - اس کی
بیوی نے جلد از جلد اس کا بستر بچھا دیا - اس نے یہ خیال کیا تھا کہ شاید سونے کے
بعد اس کا دماغ صحیح ہو جائے گا - لیکن بجائے اسکے کہ وہ شخص رات میں آرام
کی نیند سوتا اس کی تکلیف اور بھی زیادہ بڑھ گئی - اس نے تمام رات آہ و زاری
میں گزاری -

جب تاریکی کا پردہ چک ہوا اور نور سماوی نے روز روشن کی خبر دی تو اس کی
بیوی اور بال بچے اس کی مزاج پر سی کے لئے آئے - انہیں یہ دیکھ کر اور زیادہ
فسوس ہوا کہ اس شخص کی حالت بد سے بدتر ہوتی جا رہی تھی - وہ لوگ
اس کے ساتھ بہت سختی سے پیش آئے اس خیال سے کہ شاید اس کی دماغی حالت
درست ہو جائے لیکن انسوس کہ اس کا اثر اُلٹا ثابت ہوا - اس شخص نے اپنے بیوی
بچوں کو بڑے سمجھانا شروع کیا کہ اس بستی میں خدائے عزوجل کا مہر نازل ہونیوالا
ہے - لہذا بہتر یہ ہے کہ تم لوگ اس عذاب کی بستی سے کہیں دور نکل چلو ورنہ
یاد رہے کہ تم لوگ بھی اس خدا کے عذاب کی آگ میں جل کر خاک ہو جاؤ گے
بیشک خدا کا عذاب بہت سخت ہے - انسوس کہ مومن دانا کی تلقین کا اثر ان
بے حس لوگوں پر کچھ بھی نہ ہوا اور انہوں نے اس کا پاگل قرار دیا - آخر کار جب

اس شخص نے دیکھا کہ میری بات کوئی نہیں سنتا اور اسکا مذاق اڑایا جاتا ہے تو وہ اپنے باب التجا میں گیا اور اسطور سے دعا مانگی ” اے خدا ! تو ان لوگوں کو عقل سلیم عطا کر جس سے ” وہ راہ راست پر آجائیں اور خود کو خطرۂ عظیم سے نجات دیں - اے خدا تو ہماری مصیبتوں کو دور کر دے اور میری پشت پر جو بوجھ لدا ہوا ہے اسے نجات دے - “

اسکے بعد میں نے عالم خواب میں دیکھا کہ وہ شخص اکیلا میدان میں دیوانہ وار ادھر ادھر بھاگتا پھرتا ہے اور کتب پرہ پڑھ کر روتا جاتا ہے اور کہتا جاتا ہے کہ ” اے خدا میں کیا کروں ؟ اور کس طرح اس خطرۂ عظیم سے نجات پاؤں ؟ “ اسی اثنا میں میں نے دیکھا کہ فضائے بسیط میں ایک روشن خط نمودار ہوا - رفتہ رفتہ اس روشن خط نے روشنی کے ایک اُبلتے ہوئے چشنے کی صورت اختیار کر لی جو تھوڑی دیر میں سحاب سیمی کی طرح آہستہ آہستہ چکر کھانے لگا - معاً اس بردۂ نورانی سے ایک حسین فرشتہ اُترتا نظر آیا - جب وہ رنگین لمعات اور برق نوری کو سمیٹتا ہوا قریب آیا تو ایک گرجتی ہوئی آواز نے زمیں کے سینے کو ہلادیا - ” تو کیوں رو رہا ہے اور کس لئے اسقدر پریشان ہے ؟ “ اسنے جواب دیا ” میں نے کتاب میں پڑھا ہے کہ ہر شخص موت کے راستہ پر چلا جا رہا ہے جسکے بعد ہر فرد کو خدا کے حضور میں اپنے اعمال کا حساب دینا ہوگا - لیکن دل ہے کہ موت سے خوف زدہ اور اعمال کے حساب سے لرزاں - میں تو ان دو میں سے کسی ایک کا ہی سامنا نہیں کر سکتا “ -

” تو مرنے سے کیوں ڈرتا ہے جب دنیا کی زندگی ہزار قسم کی برائیوں اور طرح طرح کے خطرات سے گھری ہوئی ہے ؟ “

” میری پشت کا بوجھ اسقدر وزنی ہے کہ جب لوگ مجھے قبر میں دفن کریں گے تو میں اس بوجھ کی وجہ سے اور زیادہ زمین میں دھنس جاؤں گا - اُف..... مجھے تو معلوم ہونا ہے - علاوہ بریں اس عذاب سے بھی ڈرتا ہوں جو حساب لینے کے بعد قہار مطلق گنہگاروں پر نازل کریگا - اے مقدس فرشتے یہی خیالات ہیں جس سے میرا دل لرزتا ہے اور میں بے اختیار رونے لگا ہوں - “

مقدس فرشتے کے جسم کو حرکت ہوئی جس سے اسکے گرد کی نورانی نضا میں طلاطم پیدا ہو گیا - نورانی جسم کے چاروں طرف رنگین لمعات کا ہالہ سا بن گیا - اس روشن ہالہ میں سے ایک ہاتھ آگے بڑھا اس ہاتھ میں ایک چرمی پلندہ ہے

جس میں سے نور کی شعائیں پھوٹ کر نکل رہی تھیں - خوف زدہ اور متحیر جو یائے حق نور کی تاب نہ لاکر بیٹھ گیا - اسکی نگاہیں نیچی تھیں اور ہاتھ اوپر اسکے ہاتھ پر کوئی چیز آکر رک گئی - امواج نور کی جو اسکو حلقہ میں کئے ہوئے تھے آہستہ آہستہ پیچھے کبھی ساتھ ہی ساتھ جو یائے حق بڑھے، آہستہ آہستہ کھڑا ہوا - فرشتہ دب، کھڑا مسکرا رہا تھا - اسکے دہرے کو مسکرائے سے اک برق سی چمک جاتی اور ہر جانب یہ نور کی طرح نکل نکل کر تاریک فضا کو جگمگا دیتی ایسا معلوم ہوتا تھا جیسے پھیلتا ہوا ایک نورانی ستون بلند ہوتا ہے اور پھر غائب ہو جاتا ہے - جو یائے حق کبھی فرشتہ کے طرف دیکھتا اور کبھی اُس نورانی صکیفہ کے جسمی پریشانی پر لہتا تھا کہ ”بھاگو! بھاگو!! استاریک بستی سے نو کی بستی میں چلے جاؤ!“ لیکن یہ بات غور طلب تھی کہ کونسا راستہ اختیار کرنا چاہئے جس سے نجات حاصل ہو - چنانچہ اس شخص (جو یائے حق) نے فرشتہ سے دریافت کیا کہ ”ہم کونسا راستہ اختیار کریں کہ اُس خطرہ عظیم سے نجات مل جائے - فرشتہ نے انگلی کا اشارہ کرتے ہوئے کہا -

”سامنے کے میدان میں کچھ روشنی کے آثار نمایاں ہیں تو اسکو اپنے نظروں کے سامنے رکھ کر اس روشنی کی طرف روانہ ہو جا - جب وہاں پہنچے گا تو تجھے ایک عالی شان دروازہ نظر آئیگا جسے تو کھٹکھٹائیگا تو کھل جائیگا تجھے وہاں روحانی تسکین اور نجات کا راستہ مل جائیگا -“ فرشتہ غائب ہو گیا -

جو یائے حق کی پریشانی جاتی رہی اور اسنے اپنے منزل مقصود کی راہ لی -

سید محمد اسحق - حافظ -

ایف - اے - فرسٹ ایئر آرٹس

SCRAMBLED ANSWERS

(Book Test, Page 7)

Read this only after you have worked out your own answers to the Book Information Test on page 7. The following is a list of all the correct answers ; but they are not arranged in the same order as the questions. It will furnish the same kind of diversion as a cross-word puzzle to work out the proper order of these answers.

All Quiet on the Western Front. E. M. Remarque.

An American novelist, author of *Main Street*, etc. ; Nobel prize winner.

J. M. Barrie.

Lewis Carroll.

Warwick Deeping.

Benjamin Disraeli.

Emily.

False.

German.

Great Expectations.

Hard Times.

Thomas Hughes.

The Jungle Book.

The King's Grace.

John Masefield

Herman Melville.

A. A. Milne.

No Jules Verne. Half Mile Down.

None.

J. B. Priestley.

The Rivals.

Treasure Island.

X.

Yes. No.

O.